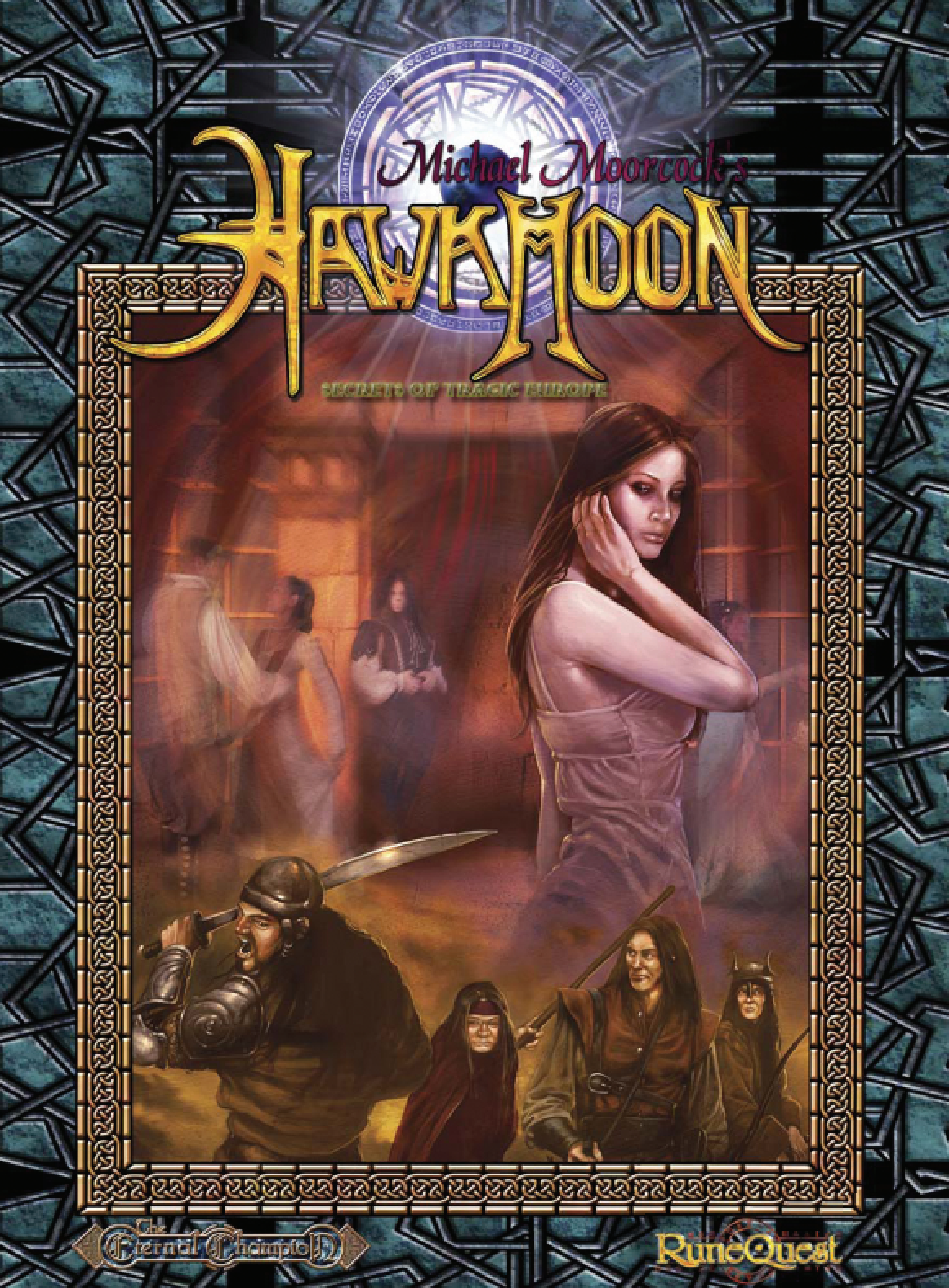

Michael Moorcock's
HAWKMOON
SECRETS OF TRAGIC EUROPE
The Eternal Champion
RuneQuest

Michael Moorcock's Hawkmoon
Secrets of Tragic Europe

Credits

Author
Gareth Hanrahan

Editor
Charlotte Law

Cover Art
Pascal Quidault

Cover Design
Iordanis Lazaridis

Proofreading
Chris Longhurst and Ted Chang

RuneQuest Logo
Anne Stokes

Interior Illustrations
German Ponce, Jesse Mohn, Leonardo Borazio, Nathan Furman, Philip Renne, Robin Bowles

Print Manager
Ed Russell

Playtesters
Brian Bertrand, Sean Brown, Tina Cook, Matt Dunn, Craig Freeman, Cindy Freeman, Bryon Gelineault, Paul Palmer, Robert Poulin

Special Thanks
Michael Moorcock

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INTRODUCTION

'What is it?' Hawkmoon asked the Warrior in Jet and Gold. 'Surely no natural thing?'

'An ancient artefact,' said the warrior, wrought by a forgotten science and a forgotten race who sprang up sometime between the fall of the Death Rain and the rise of the Princedoms. Who they were and how they were brought into being and died, we do not know.'

- The Mad God's Amulet.

The *Secrets of Tragic Europe* campaign sends your Hawkmoon characters delving into the hidden history of the world. The ancients possessed science and sorcery far beyond even the greatest dreams of the Serpents of Granbretan and there are still places – haunted, secret, terrible places where the relics of the ancients can be found. To command these lost magics is to command the same spells that brought the Tragic Millennium down on suffering humanity.

Right-thinking men fear these relics. Sorcery – or dread science – almost destroyed the world centuries ago. In Tragic Europe, learning is distrusted and scholars are feared. A good man is virtuous in his ignorance. There are a few who have dared learn something of the ancient's ways. Count Brass of the Kamarg, for instance, has invented all manner of weapons and cannons based on rediscovered principles of science, while his friend Bowgentle knows occult philosophies lost to lesser scholars. In Espanya, the scholars of Al-Andalus preserve some scraps of lost science and of course, Granbretan's might is founded on its scientific sorcery, its mass-produced magic. The Serpents and the Ferrets seek out artefacts and lore from the past, to put them in the service of King-Emperor Huon and his dreams of conquest.

Of all those who seek the secrets of the past, there are two whose names are repeated again and again in the courts of Tragic Europe. The first is that of **Joyeuse**, the mysterious sorcerer and tomb robber of the early years of the Tragic Millennium whose cryptic diaries and scrolls are now considered almost as valuable as the relics they describe. Second is a baron of the Germanian court, **Count Tierkreis**, the albino scholor, who has thrown his vast inherited wealth into acquiring relics and tomes.

In the *Secrets of Tragic Europe* campaign, the characters are hired by the eccentric Count to recover the secrets and relics of the past. Guided by the journals of Joyeuse, the baron sends the characters in search of several treasures:

- In the haunted mountains of Carpathia, the characters face the peril of **The Lady in the Chapel.**
- In the crystal city of Parye, a jouster conceals the secret of **the Demon in the Crystal.**
- In Eire, there is a village that appears only once a century, where the ancients yet live. The characters will find it in **the Moonbog.**
- In Ukrania, the Mad God's crumbling kingdom yet holds a deadly secret - **the Divine Mother of Jaguars**.
- In Arabia, the ghost city of Soryandum left behind a cache of wondrous treasures. Brave characters may be able to find a way past **the Guardian Machines of Araby.**
- On returning to Count Tierkreis, the characters are attacked and betrayed by the Dark Empire. Through a series of unlikely events, they find themselves transported to the land of Garathorm, where they endure the trial of **the Crown of Chaos.**
- Transported to the ancient days of the Tragic Millennium, the characters battle in the war-torn streets of old Londra in **the Time of Fire and Darkness**.
- Finally returning to Tragic Europe, the characters struggle for balance and justice as they learn **To Serve The Balance.**

The Secrets of Tragic Europe Campaign

In this campaign, the characters are assumed to be adventurers or wandering sellswords, who are drawn into the service of Count Tierkreis and sent off in search of the various artefacts and treasures described by Joyeuse. As they travel the length of Europe, facing all manner of dangers, they uncover both the secret history of the Tragic Millennium and their mysterious employer.

The campaign begins in Berlin (see the *Hawkmoon* rulebook, page 33), where the characters are hired by Count Tierkreis' aide, **Jarek**, to fight a duel on the Count's behalf. If they acquit themselves well, then Tierkreis hires them for several dangerous missions in pursuit of artefacts described in the notes left by Joyeuse.

The default time period for this adventure is before the invasion of Europe by Granbretan, before the *Hawkmoon* novels begin. The Dark Empire is a rising threat and has already captured Scandia and parts of France but they have not yet begun to march on Parye or the Belgic States. It is the brief summer before the bitter wolf years to come. It is possible to run *Secrets of Tragic Europe* during or even after the war – sidebars will describe the necessary changes.

You can also run the individual quests as stand-alone adventures, instead of as part of this campaign. Again, a sidebar in each adventure gives plot hooks to draw your characters into the quest for that particular relic.

Each adventure lists suggested numbers of advancement rolls and Fate Points. Characters should be approximately Seasoned (150 skill points) at the start.



Dramatic Personae

There are six individuals, other than the player characters, who will play key roles in the *Secrets of Tragic Europe* campaigns. In many cases in the scenario, dialogue is suggested for these characters and other NPCs – try to avoid just reading this dialogue out verbatim from the book but use it as a guide for how and what the NPCs tell the characters.

Count Tierkreis

The Albino Count of Berlin

Tierkreis comes from an ancient and wealthy Germanian family and is the heir to an incalculably vast fortune. He should be the most eligible bachelor in Berlin and one of Prince Lobowitz's closest allies. However, the Count is an albino – pale, crimson-eyed, and sickly. He is too weak to lift a sword or to ride a charger in battle and suffers from wracking coughs and fierce seizures. His doting parents sheltered him all his life; he grew up surrounded by books and scrolls and tutors and has little in the way of social graces.

Tierkreis left his family home in Nürnberg and came to Berlin to pursue his research into history and sorcery. He visited court once or twice but was roundly mocked by the cruel Prince Lobowitz's coterie of hangers-on and sycophants. Tierkreis' poor standing at court is the hook that draws the player characters to him (see page 11) but he pretends not to care about how others see him; his obsession is the past, not the present. The albino count is never without a book in his hand. However not a dusty book; he has his servants carefully clean every tome, because dust affects his delicate lungs and he begrudges every hour spent away from his workshops and libraries. He is prideful and quick to anger but also eager to forgive and to show his friends the wonders of the past. Emotionally, he is very similar to a clever child.

In Berlin, he has taken the fabulous Lietzenburg Palace as his home and filled it with all manners of treasures and strange machines. In the winter, other palaces in Berlin glow with warm fires, bright gas-jet lights and the sounds of music and dance. Now that Tierkreis is in town, the Lietzenburg is quiet save for the endless clattering of calculating machines. The lights in the windows have an eerie, pale-green glow and only one woman dances solemnly in the ballrooms.

The albino desires above all to bring back the wonders of the past, to raise Europe out of the ashes by the force of his intellect alone. He also dotes on Lady Phora, who is a guest in his house.

Playing Count Tierkreis: Tierkreis is, to put it simply, socially inept, shy and rather ignorant to life outside himself. He has trouble reading the emotions of other people and can unintentionally insult people. If possible, get the players to underestimate him.





Lady Phora

The Albino's Guest

Lady Phora is a mystery and a curiosity in Berlin. Everyone who knows Count Tierkreis knows of her and has a story about her. This is what is known about the Lady Phora: she is young and pretty but very sad. She speaks only to Tierkreis but does not appear especially fond of him. She resides with him in the Lietzenburg Palace, in her own suite of rooms and rarely leaves them. She might spend a whole day staring out the windows at the rain or take a book from Tierkreis' library and read but a single page of it over and over as if searching for some hidden meaning.

Some nobles of Berlin, attracted by her mystery and her beauty, invited her to balls and to dinners, which proved to be a mistake. Firstly, if Phora is to attend, then Tierkreis must be invited too and the albino's galling lack of graces and strange behaviour make him an unwelcome guest. Secondly, if Phora does attend a ball, she does not dance with even the most handsome or charming rake. Instead she dances alone, to music only she can hear. If invited to a dinner, she picks at her food and makes no conversation, and somehow manages to give all the other guests the impression that she has heard all their gossip and amusing tales before, years ago and is now profoundly bored by them.

When questioned about her, Tierkreis says that she is a friend of his family and that it is his duty to care for her.

Playing Lady Phora: She is quite literally not all there. Play her as mysterious but also empty. Trail off in the middle of conversations and never let the players be sure if she has forgotten everything or is just pretending to have forgotten everything.

Joyeuse

The Candle-bearer of the Second Dark Age

If Lady Phona is a constant, silent presence in the albino's life, then Joyeuse is a constant and voluble *absence*. The great scholar-thief of the Second Dark Age – the ill-defined period of the latter part of the Tragic Millennium, after the strange weapons had fallen silent but civilisation had not yet begun to rebuild itself from the ruins – left behind various scrolls and books detailing the lost secrets of the ancients. Tierkreis has memorised all her extant writings and every second sentence he speaks begins with some variation of '*if you consult Joyeuse*' or '*as Joyeuse said*'. Tierkreis has books by a thousand other scholars but he esteems Joyeuse above all the rest.

Relatively little is known of Joyeuse's own life. She was a traveller and adventurer in the broken wreck of Europe after the walls, when barbarian tribes roamed the ruined cities and mutant-haunted wilderness, when ignorance was held to be the highest virtue, scientists were lynched or burned at the stake and the fragile science enclaves and research cities were besieged and burned. She explored the changing world, recording those places where relics of the past had survived the bombardment, where the wonders of the past yet endured. She travelled all of Europe – she was in Roma when the Red Church was founded and the annals of the King-Emperor's court in Granbretan record that Joyeuse visited Huon soon after the sealing of the throne-globe. Some accounts speak of her being pursued by mysterious demons and in her attempts to escape the attention of these otherworldly horrors, she went on long journeys overseas and vanished.

She left behind no children and no fortune, although peasant legends in many places speak of Joyeuse's secret treasure cache, a buried chest filled with magic and gold. Nothing remains of her existence but a few books and scrolls that have been copied a hundred times by scribes and cryptic scratches on the walls of tombs and catacombs that say '*Joyeuse passed this way*'. She was the first and some say the greatest, of the scholar-thieves.

Playing Joyeuse: The characters will not meet Joyeuse until the end of the campaign but play her as the exact opposite of Lady Phora. She is focussed, determined, resourceful and down-to-earth.

Lady Phora's Secret

Count Tierkreis is a secret servant of the demon Arioch, a lord of chaos. He promised to sacrifice Joyeuse, an agent of Law, to Arioch but Joyeuse escaped him in the past. He managed to clone Joyeuse's body but was unable to retrieve Joyeuse's soul. Phora, then, is an empty shell, a living testament to Tierkreis' failure.

The curious relationship of Phora and Tierkreis is discussed further on page 13.

Jarek

The Albino's Major-domo
Jarek Connolly is Tierkreis' chief servant and right-hand man. He is a rogue from the barbaric island of Eire. Before becoming Tierkreis' aide, he was a footpad, a thief and a con artist and some would say that Jarek is no doubt plotting to relieve the albino of his fortune. Jarek always has a mocking grin on his face and seems insolent even when bowing and scraping.

He does everything for Tierkreis, from organising servants to staff the vast Lietzenburg Palace and dressing his master and Lady Phora for their infrequent balls to spying on other noblemen or acquiring rare tomes and relics. The albino barely acknowledges Jarek's service; to Count Tierkreis, Jarek might as well be invisible and indeed he often seems to find the Eireishman a little distasteful.

If anything can break through Jarek Connolly's smirking façade, it is the mention of the Dark Empire of Granbretan. Many Eirish bear grudges against the Dark Empire, which treats their island as a hunting ground but Jarek's enmity seems strangely personal…

Playing Jarek: He is a barbarian with a veneer of civility. While Jarek has learned enough to properly organise a formal dinner or greet a noble duke of Berlin in the correct fashion, he has never lost that barbarian capacity for violence. He should be a friend to the characters and has a charming manner despite being ready to rip your throat out with his teeth.

Taragorm

Grand Constable of the Order of the Ferret
Taragorm, the clock-obsessed master of the Palace of Time in Londra, is the Grand Constable of the Order of the Ferret. It is the duty of that particular beast Order to uncover the secrets and technologies of the past, to raid the tombs of Europe for lost sorcery and to aid the Order of the Serpent in putting these recovered secrets to the service of Granbretan. Taragorm is a peripheral figure in Granbretanian society, dismissed by many as a fool but his researches into the nature of Time are destined to bear a terrible fruit.

Taragorm is described more fully in the *Granbretan* sourcebook.

Playing Taragorm: While Taragorm only shows up briefly in this campaign, his appearance should be a memorable one. The Master of the Palace of Time is less of a cackling mad scientist than his colleague, Baron Kalan and prefers to focus on one particular project instead of dozens at once. All his life, he has been obsessed with mastery over time. His plans are intricate, like the ticking cogs of a clock, all coming together to strike at once. Give the players the impression that Taragorm knows everything they are going to do before they do it.

The Warrior in Jet & Gold

A Servant of the Runestaff
This cryptic figure in ornate armour stalks Dorian Hawkmoon across Europe, and is connected to the almighty Runestaff. The Warrior appears only in time of

need, to nudge events onto their proper course and to set heroes on the path to destiny.

The Warrior in Jet & Gold is described more fully in the *Hawkmoon* rulebook.

Playing the Warrior in Jet and Gold: The Warrior is pretty close to being the Voice of the Plot or of the Games Master. He deals with cosmic threats and weird events on a daily basis, riding from one interdimensional crisis to another. He is used to the strange behaviour of heroes and has a weary, sardonic attitude to his bizarre existence.

In this campaign, his main aim is bringing the forces of Law – Taragorm and the other agents of the Dark Empire and Chaos – Count Tierkreis and his demon patron Arioch – together so they can destroy each other, thus preserving the Balance.

The Grand Design of Count Tierkreis

Or, What's Really Going On?

When he was young, the sickly heir to the Tierkreis name spent many years lying in bed, too weak to move or do anything save read and study. His favourites were all history books and from his isolated eyrie in Nurnberg, he read tales of high sorcery and tragedy in the past of Europe. He became obsessed with the mysterious scholar-adventurer, Joyeuse. He fell in love with her, a woman many centuries dead and his passion led him to study science and sorcery. He dreamed of bringing back the wonders whose loss she had chronicled, of restoring the glories of the past.

In his studies, Tierkreis came across a spell that claimed to be an invocation of Arioch, a Lord of Chaos. He experimented with this spell and made contact with the 'demon'. Arioch offered Tierkreis a bargain: he would give Tierkreis the power to restore the glories of the past but only if Tierkreis sacrificed what he most loved – Joyeuse.

Tierkreis experimented with summoning Joyeuse up and managed to clone a copy of her body but he was unable to pull her soul out of the time-stream. Somehow, Joyeuse has escaped him and none of the spells he has found so far are able to capture her. To complete his bargain with Arioch, Tierkreis decides to hire a band of adventurers to travel across Europe and recover the magic needed to travel back in time to Joyeuse's era and capture her soul. With her soul, Tierkreis can bring Arioch into this world and – he believes – the Lord of Chaos will restore the glories of Tragic Europe.

The albino Count is also under observation by the Dark Empire, specifically by the Order of the Ferret and its Grand Constable, Taragorm of the Palace of Time. The arcano-technological edge of the Dark Empire must be preserved at all costs – it is by its mastery of scientific sorcery that Granbretan is able to conquer so swiftly and so effectively. While Taragorm dismisses rumours of demons and souls as the delusions of superstitious fools, Count Tierkreis is a danger to the Empire. He must be co-opted or destroyed. The Iron Law of Granbretan cannot be challenged.

The Runestaff, which is the embodiment of Justice and balance in this world, is disturbed by all these plans. The Warrior in Jet and Gold has been dispatched to watch Tierkreis and find heroes who can stop both Arioch and the Empire…

The Champion Eternal, the Companion and the Consort

Over and over again, the same patterns repeat. There is always the Champion, a reluctant hero who holds the reins of destiny and is associated with the Black Sword or in Hawkmoon's case, the Black Jewel that is an aspect of the sword. There is the Companion, who travels with the Champion and guides him. There is the Consort, the Eternal Feminine who inspires and is loved by the Champion but who may also be lost to him. Hawkmoon, Oladahn, and Yisselda. Elric, Moonglum and Cymoril. Corum, Jhary-a-Conel and Rhalina… the same pattern repeated over and over.

Count Tierkreis also echoes this pattern and he had the potential to be a Champion with him. He has allowed himself to be corrupted by Chaos, however and so represents a threat to reality instead of its salvation. Joyeuse/Lady Phora are both incarnations of his Consort; Jarek Connolly is his Companion.

Observant players will notice the same triad of figures appearing again and again in this campaign, always with a demon haunting them.

Correspondences in each Scenario

Adventure	Champion	Companion	Consort	Demon
The Lady in the Chapel	Kniaz Conrad	Rigo	Gwendolyn	The Voiva
The Demon of Paris	Guildmaster Falco	Sir Daelis	Isabelle D'Averc	The Demon in the Crystal
The Moonbog	The vanished Zeni	The January Custodian	Alia	The Yaddithim
The Divine Mother of Jaguars	The late Eric	Rack	Helena of Magyaria	The Mother of Jaguars
The Guardian Machine	None	None	The Witherwitch	The Guardian Machine
The Crown of Chaos	Andolar	Kierol	Jana	The Crown of Chaos
The Time of Fire and Darkness	The PCs	Jarek	Joyeuse	King Huon



THE HONOUR OF COUNT TIERKREIS

'In Berlin, there are different stakes for different forms of duelling. We fight for a first body-cut, for a first cut on the left cheek, for a first cut on the right cheek and so on – up to duelling to the death.'

- The Champion of Garathorm

In Berlin, the characters are beset by thieves. Their skill at arms is noted by Jarek Connolly, who hires them as champions to defend the honour of Count Tierkreis in a duel. Having thus proved themselves, the characters are engaged by the Count to recover certain treasures for him.

It All Starts In A Bar...

The characters begin in the tavern of the *White Hart*, in a poor district of Berlin. It is a busy tavern, crowded with merchants, peddlars and hireswords. The beer is good and flows freely and there is a warm fire in the hearth. A gas-jet chandelier hangs from the ceiling, and there is a mechanical piano in one corner. (The baroque piano, unfortunately, is stuck and can play only a single song.)

Outside, the characters hear hoofbeats thundering past and through the filth-smeared windows of the tavern, they see a flash of jet and gold.

Then the trouble starts. The door of the tavern is kicked in, and a burly man enters, a naked shortsword in his

During the War

Berlin is captured by Granbretanian troops in October, shortly before Hawkmoon is sent to Londra for torture. The armies of Berlin are defeated; Prince Lobkowitz is quartered by ornithopters flying over the city. Berlin is bombarded by artillery before the victorious Beasts march in.

Count Tierkreis pays a massive bribe to the new governor of Berlin, the Jackal Count Gland of Aldwik, to permit him to retain the Lietzenburg Palace and to continue his research. The Ferrets protest that they should be allowed to loot the albino's library but Jarek is able to exploit the rivalry between the Jackals and the Ferrets to get Gland to order the Lietzenburg inviolate.

After the War

Berlin was severely damaged during the war but it is still the largest and richest city of northern Europe. Prince Lobkowitz's second cousin, Lobkowitz III, takes the throne. Trade and reparations from Queen Flana's reformed Empire helps the city rebuild.

hand. He points his blade at the characters. '*There they are! Kill them!*'

These thugs have been manipulated into attacking the characters by Jarek, as will be explained shortly. There is one thug per character. The leader of the thugs is a brute and murderer called **Handred the Bastard**. Use the Thug statistics on page 137 for the rest of his band. Two thugs enter the inn by the kitchen door, to prevent the characters from escaping that way. The other customers in the bar will not get involved in the fight if they can avoid it, preferring to hide behind tables or back away from the fight – a brawl is one thing but Handred and his thugs have lethal weapons.

If the characters attempt to question Handred as to why he is trying to kill them, the brute roars '*you dogs can ask your red-eyed master when you see him – in HELL!*'



Jarek is lurking outside the inn and will enter either when the characters defeat the thugs or if he can turn the tide of the fight in favour of the characters. If any of the thugs survive, he puts his knife to their throat and says '*I think you'll be leaving now, friend and running as far as you can for as long as you can. Go!*'

Once the fight is done, Jarek introduces himself to the characters. '*Forgive me, forgive me, a thousand pardons for nearly getting your throats cut. The Bastard and his friends got word that I was looking for men such as you and found you before I did. Permit me to introduce myself – I am Jarek Connolly, in the servant of His Grace Count Tierkreis.*'

When asked why he was looking for the characters, Jarek further explains: '*Ah, there's a tale and no mistake. You see, duelling is in fashion here in Berlin. All the gentry are crazy for it. A dinner's no good unless it ends with a stabbing and there's more bloodshed in the opera boxes than on stage these days. Mad, the lot of them, if you ask me. Anyway, to cut a long story to ribbons, my master Count Tierkreis was challenged to a duel by another noble. My master's a man of many virtues but swordplay's not one of them, so I said to him, sir, let me find you a suitable champion or three to fight in your stead.*

Now, the one problem is that the noble who challenged Count Tierkreis is Sir Reinhardt, who's a close friend of the prince, so it's damned hard to find someone willing to fight him. I've been looking for a few brave lads but it looks like that coward Reinhardt has his own thugs out to stop me.'

With the characters filled in, he makes his offer: '*Look at it this way. Either you can walk away and Reinhardt will keep trying to kill you while you're in Berlin or you can let me pay you a lot of money and fight him as Count Tierkreis' champions.*'

If the characters accept, then Jarek invites them to accompany him back to Count Tierkreis' palace. If they refuse, he invites them anyway, in the hope that the count will be able to persuade them.

If the characters continue to refuse, then the Warrior in Jet & Gold will fight the duel in the characters' stead, pretending to be one of the characters. Tierkreis will then send Jarek out to find the characters once more and thank them for fighting the duel.

What's Really Going On: Firstly, Sir Reinhardt did not hire the thugs to kill the characters – Jarek hired them, to test the characters' fighting skills to see if they are capable of defeating the knight. Secondly, Jarek did not pick the characters randomly. The Warrior in Jet & Gold is in Berlin and he told Jarek about the characters. The Warrior has been observing Count Tierkreis for some time and he and Jarek have a tentative understanding. Jarek keeps the warrior informed of what Tierkreis is doing and the Warrior does not intervene directly.

The Lietzenburg Palace

The Lietzenburg Palace is a magnificent structure, many centuries old. Parts of it date back to well before the Tragic Millennium but it has been rebuilt and renovated so often that almost nothing of the original survives. Jarek lets the characters in by a side door and leads them through scores of empty, dark rooms and echoing, dusty hallways. It is obvious that this palace can hold hundreds of people but Jarek tells them that there are less than a dozen servants living here. The Count does not care for company.

He leads them up a magnificent staircase to an upper level. Here, the hallways are lit by buzzing electric lights, a rarity in the modern age. There are books and scrolls everywhere, all meticulously organised. Jarek warns the characters to not touch anything, as '*the count'll know if anything's been moved'*. The characters pass by display cases containing twisted pieces of metal and fragments of plastic, ceramic and crystal, every scrap annotated in the same scrawl.

The hallway ends in a pair of huge double doors. Jarek knocks on the doors and argues for a moment with whoever is inside. He then leads the characters into Count Tierkreis' workshop.

If the characters ask about Reinhardt, then the count explains who the knight is and why he wants to duel Tierkreis. '*Reinhardt invited me to a dinner party last week. He was crowing that he had an original Bierra but the dolt just had a poor copy stamped out in Granbretan. Anyway, I pointed this out to him rather loudly, in front of all his guests. He turned on me and demanded that I admit that it was an original and not a copy, I refused, he slapped me with a glove, I fell over and so forth.'*

As the characters will ask, he further explains '*Anatolt Bierra was a great sorcerer-smith who lived three*

This domed room is probably magnificently decorated. You can still see a few patches of the walls, gilded and painted and ornamented with all manner of beautiful things but the room is so crammed with machinery, bookcases, strange devices and fragments of stone and metal in display cases that it is hard to see past the clutter. It is a museum and a laboratory crammed together like some academic chimera.

Slumped in a chair in the centre of the room is a young man, dressed in soft velvet robes. His skin is unnaturally pale, his hair is white and he wears smoked-glass spectacles to shield his eyes. A contraption of brass, glass and bubbling liquids stands by his chair, resembling a hookah and he is inhaling the fumes from it. He gestures weakly that you are to come closer.

'I'm Count Tierkreis. Please, no formalities. I understand you're the champions Jarek found for me, yes?' He breaks into a bout of coughing that wracks his whole frame, then draws heavily again on the hookah. 'Forgive me, forgive me. A childhood ailment that lingers yet. You shall be my guests for dinner tonight. That buffoon Sir Reinhardt expects satisfaction at midnight.'



centuries ago in Lyonesse. He was an artist of the flame-lance, having rediscovered the secret of growing new focussing crystals from Blood-of-the-Stone and refining fire. His lances are esteemed for their accuracy and beauty. The Granbretanians can copy his sorcery but not his inestimable style.

Reinhardt spent a fortune, you see, on a cheap imitation.'

If the characters get Tierkreis talking about sorcery, he will never stop. If the characters start him talking, mention the following:

- Tierkreis' aim is to rediscover the lost science of the time of the ancients, before the Tragic Millennium.
- He is guided in this aim by the books and scrolls left behind by Joyeuse, the famous scholar-thief. Joyeuse left behind clues as to where examples of ancient sorcery may still exist in modern Europe.
- Tierkreis left his home in Nürnberg to come to Berlin in the hopes of convincing Prince Lobkowitz to support his plans. While Tierkreis is wealthy, he is also quite ill and cannot travel the length and breadth of Europe searching for the secrets of the past. He hoped that the prince would give him knights and adventurers to go on these quests.
- Granbretan is a growing threat, thanks to its mastery of science-sorcery. The other courts of Europe, including Berlin, will surely be overwhelmed unless they can counter this magical advantage. If you are running *Secrets of Tragic Europe* after the war, then Tierkreis points out how Granbretan conquered Europe in a few months thanks to its superior technology.
- If you can inadvertently insult one of the player characters in Tierkreis' ramblings, do so. Remember, the count is rather poorly socialised. For example, '*I shall rebuild the knowledge of Europe, such that any man, even a Frenchman, can perform feats of sorcery*'.

If the characters ask about the duel, then Tierkreis gets rather flustered. '*Well, Sir Reinhardt's got a sword or a rapier or some such thing. And he wants to stab me to death with it. I understand he's quite good with it. Jarek, what else do they need to know?'*

The manservant steps in. '*Right. Reinhardt's one of Prince Lobkowitz's favourites at the moment, so there'll be a crowd. We're meeting him in an alleyway off the Barbary Plaza but we'll have a choice of location for the duel, so long as it's within the city and out of sight of the riff-raff. You can use whatever blade you want but as a gentleman, Sir Reinhardt'll have his sabre. You know, 'tis more polite to slice someone's arm off than gut 'em like a fish with a dagger. He runs around with a gang o' fellow duellists and hangers-on, they call 'emselves the Kestrels. Supposedly, they'll just witness the fight and it'll be to first blood but if Reinhardt gets angry, I wouldn't count on him or the Kestrels holding to that.*

Oh, whatever we do, we mustn't kill any of 'em. The prince would have our heads. Blood 'em, bruise 'em, scar 'em, but don't kill 'em.'

If the characters ask about their payment for the duel, then Tierkreis lets Jarek haggle with them but he is prepared to pay them 20 pundstarleen each (400 silver).

If any of the characters are injured, Jarek treats their wounds. Count Tierkreis then excuses himself to prepare

for dinner. Jarek escorts the characters to a drawing room and leaves them there.

The Guests of the Albino Count

When the characters are called for dinner, they are brought to a huge dining room dominated by a very long table. Places are set for them, Count Tierkreis and one other. The room is lit by a magnificent glass chandelier but many of the chairs are covered by dust sheets and it is obvious that this is the first time the room has been used in months.

If the characters ask about the extra setting, the Count explains that his guest the Lady Phora may be joining them this evening. The food is served by Jarek; it is a roast fowl with winter greens and is quite pleasant but a little simple for such refined surroundings. Once he has served the characters, Jarek returns with a plate for himself and sits down at an unset place at one end of the table, far from the characters and Tierkreis.

Dinner proves somewhat awkward. Tierkreis is unwilling to make conversation and has in fact brought a book to the table. If asked, he says that it is Count Brass' commentary on Joyeuse's scroll on the magic of flight. Tierkreis finds Brass' conclusions to be '*facile in the rare instances where they are correct and ludicrous for the most part. The man's a passable weaponsmith, I'll give him that but he's a brute and a drunkard from what I've heard of him. The fact that he obviously has a first-class scientific mind and squanders it on the battlefield is shameful.*'

About half-way through the meal, Tierkreis suddenly realises something: '*Jarek, you dolt! We have guests but no music. Play something! Or sing something!'* Jarek protests that he knows no songs suitable for such fancy surroundings, to which Tierkreis replies '*well, neither are our guests! No doubt they're used to songs about whores and goblins or whatever you know. Sing!'*

Jarek sings an old folk-song for a few minutes, which Tierkreis listens to with increasing displeasure. '*Stop! Stop!'* he snaps. '*I've heard bullfrogs sing with more grace and that's when my carriage wheels were squishing them! Your droning's given me such a headache. I'll provide the music if I must!'*

Tierkreis gestures to the crystal chandelier and to the silver cutlery and then taps the table once with a long white fingernail. Suddenly, the room fills with an eerie, keening resonance as all the crystals and cutlery magically vibrate. It is a noise that seems to echo within the characters' bones and puts their teeth on edge. Jarek winces; Tierkreis seems enraptured by the unnatural noise.

After a while, the clock strikes and the music fades. Tierkreis orders Jarek to fetch the carriage, to bring the champions to the duel. Meanwhile, the count scribbles a note informing Sir Reinhardt that he will not be attending and to consider the bearer of the note his champion. He then returns to his laboratory, leaving the characters alone in the dining room.

A moment later, a side door opens and a beautiful, wan young woman enters, dressed in a fine gown. She ignores the characters, wanders over to the place set for her and picks up the goblet of wine. She drains it in a single gulp, then turns to leave. If any of the characters come near her, she whispers '*it would be a kindness to let him die'*, then runs off.

If the characters attempt to follow or interfere with Lady Phora in any way, Jarek returns and warns them not to speak to her. He ushers them out to the waiting carriage.

Blood on the Berlin Snows

Berlin's climate was affected by the world-shattering disasters of the Tragic Millennium. Now, the winters are harsh and cold and the city is snowbound for months at a time. When the roads are clear, merchants and traders throng the streets of Berlin and it becomes the marketplace of northern Europe. When the snows blow in, though, the city is locked down and bored nobles duel in the alleyways for entertainment. Depending on what time of year your campaign begins, there may be but a thin blanket of snow on the wide Barbary Plaza or the carriage might drive between snowdrifts taller than a man.

Sir Reinhardt and the Kestrels are waiting for Count Tierkreis to arrive. They lounge in the doorway of the Hilvadt Hotel, laughing and joking. There are four Kestrels present, along with a small crowd of courtiers, sycophants, fur-clad maidens and spectators. Of the four Kestrels, the tall **Sir Reinhardt** is the obvious leader. He wears a black half-cape over a vest of glittering chain-mail. His sabre hangs at his side but he also has a flame-lance slung over his shoulder. Accompanying him are his three cronies: **Gerard, Kristoff** and **Fritz**. Gerard is the youngest of the three and worships Sir Reinhardt as his hero and role model. Kristoff is a thief and footpad

from the lowest reaches of society; he is like a pet to the other Kestrels, who are amused by his common ways and trickery. Finally, Fritz is an ambitious military officer who has attached himself to the Kestrels in the hopes of winning the notice of Prince Lobkowitz. He secretly dislikes the others, considering them to be nothing but wastrels and fools.

Reinhardt is disappointed when he learns that Count Tierkreis is refusing to attend. He unslings the flame-lance and laughs. '*A pity. I was going to show that albino that this flame-lance might not be a Bierra but it can still lend some colour to his face! Which of you is here to die in his stead?'*

Once one character steps forward and presents the letter from Tierkreis, Reinhardt asks where the character wants the duel to take place. Options include:

- The alleyways around the plaza, where the cramped conditions mean a -5% penalty to weapons larger than a knife.
- The city park, fighting in the trees and snow. There are plenty of trees to dodge around.
- The slanted roof of the cathedral, slick with frost.
- The frozen roof of the Hilvadt Hotel, which is flat and open.

Once the characters arrives at the location of the duel, Reinhardt hands his flame-lance to Kristoff. He then marks out the rough border of the arena and enters a fighting stance.

The Duel

As the characters prepare for the duel, have those not fighting make a Perception check. Anyone who succeeds notices Kristoff surreptitiously activating the flame lance. The lance will take 1D3 rounds to charge up.

If Reinhardt gets first blood in the fight, i.e. inflicts Hit Point damage on his foe, then he arrogantly claims victory and gives his opponent a chance to surrender. If the foe surrenders, then Reinhardt and the other Kestrels mock the characters for being beaten so easily and demand that the characters tell the albino admit that Reinhardt's flame lance is just as good as a Bierra original. In fact – and here Kristoff raises the flame lance – he will prove it. The burnt brands on their faces will be *indistinguishable*. Presumably, the characters will not stand by and let Reinhardt permanently scar them; if they do, each character branded loses 1D4 CHA permanently.



If the character wins first blood or if he does not surrender, then Reinhardt redoubles his attack, trying to maim the character and Kristoff gets ready to fire the flame-lance at either the other characters or at the champion, depending on whether the other characters attempt to join in the fight or if the champion appears to be about to severely injure Reinhardt. Of the three Kestrels, Kristoff will use the lance if he thinks the characters mean to kill him or Reinhardt; Gerard will leap into the fight if Reinhardt is losing and Fritz will only join in if the characters break the rules of the duel or are about to kill one of the other Kestrels.

If the characters defeat the Kestrels without killing them deliberately, then Fritz will apologise for Reinhardt's behaviour and acknowledge the result of the duel. The characters can then return to Count Tierkreis victorious.

If the characters deliberately kill one of the Kestrels, then Jarek curses and joins in the fight to kill the rest. The onlookers panic and flee. Jarek tells the characters that they will have to get out of Berlin while he sorts this mess

out. They can see go back to Tierkreis but they have to get out of the city soon before the prince's wrath falls on them. Jarek will meet the characters outside Berlin between their missions.

The Count's Offer

Back in the Lietzenburg Palace, Count Tierkreis listens to the characters' account of the duel. If they dealt with Reinhardt in a suitable fashion, say by beating him in a duel and stopping his Kestrel friends from interfering, then Tierkreis pays them the promised gold. If their solution was less elegant, then Tierkreis is displeased, as the characters have no doubt blocked what little hope he had of winning Prince Lobkowitz's favour. Nonetheless, he will make use of them as best he can…

The albino count spreads a sheaf of scrolls across his desk. 'These are the writings of Joyeuse of the White Tower, greatest of scholars. In the years after the wars of the ancients, she travelled across Europe, recording those places where the sorcery of the ancients was yet preserved. She left behind many such scrolls but the most important and complete of her works – the Codex, also known as the Book of the Forgotten – has been lost for many centuries. '

'I recently discovered that a copy of the Codex exists in the library of an obscure noble in Carpathia. His name is the Kniaz Conrad or Duke Conrad. I have written to him many times, begging him for the Codex, and he has refused me… until now!

Tierkreis places a black lacquer box on the table and carefully opens it, revealing a vial of some red liquid nestled amid silks. 'The duke greatly desires this elixir. Go to Carpathia, to the region called Trascau and trade the elixir for the Codex. Bring back the Codex and I can unlock all these other scrolls. Joyeuse drew a map of Europe, a map of secrets and treasures and magics lost by the chaos of the Tragic Millennium.

'Don't you understand? We can remake the world!'

Assuming the characters agree to this rather blatant plot hook, move onto *The Book of the Forgotten.* Count Tierkreis will pay the characters 5,000 silvers *each* per mission accomplished, plus reasonable expenses.

Advancement: Two advancement rolls per player character.

The Elixir

The bottle of crimson liquid is an elixir needed by Duke Conrad. If the stoppered bottle is opened, then the elixir begins to steam and boil away. Unless the stopper is replace swiftly, all the liquid boils away, leaving the characters with an empty vial. A character who is stupid enough to drink the weird red liquid dies – it is an alchemical compound that gives life to machine creatures, not a magic potion.

THE LADY IN THE CHAPEL

'Without exception they were grotesque. Dwarves and midgets, giants and fat men, men with fur growing all over them, others pale and hairless, one man with three arms, another with one; two cloven-footed people – a man and a woman – children with beards, hermaphrodites with the organs of both sexes, others with mottled skins like snakes, and other with tails, misshapen limps and warped bodies; faces with features missing or else abnormally proportioned; some hunchbacked, some without necks, some with foreshortened arms and legs, one with purple hair and a horn growing from his forehead. '

— *The Jewel in the Skull*

The characters travel into the wilderness of Carpathia, intending to exchange Count Tierkreis' mysterious elixir for Joyeuse's Codex, which is said to be held in the library of Kniaz Conrad, the duke of the region. They discover that agents of the Dark Empire are already in Conrad's castle and that all is not as it seems in Trascau.

What The Characters Know

The duchy of Trascau is a mean, ill-favoured place. It lies in the shadow of the Carpathian mounains. It is a land of steep-sided valleys and dark tangled forests, of small, suspicious villages and overgrown roads. At the heart of the duchy is a valley, above which stands the duke's castle.

The main town in Trascau is Mogas, which lies in the valley below the castle. The town is mostly ruined and abandoned, although a few people still live and trade there. The region was once known for sheep and goat farming but that was before the wars came, with their poisoned rains and cursed births.

As the characters travelled across Europe, they heard rumours about Trascau. Each tale was different but they all had the same warning – the land is cursed, do not go there, those who go to Trascau never return unchanged.

As a stand-alone game...

- The characters could be hired to escort a strange cargo – the elixir – to Duke Conrad.
- While wandering in the wilderness, the characters find themselves straying into the valley and must seek shelter in either the village of Mogas or else in the castle of the Kniaz.
- Enemies of the Dark Empire might be following the Ferrets and so come to Trescau to foil their plans.
- The characters could find a messenger on the road, who has been mortally injured by the giant or the bandits. The messenger begs the characters to bring his message – the flask – to Duke Conrad.

Before or During the War: Granbretan never bothered to conquer all of Carpathia but did send agents to deal with the local nobility. The Ferrets encountered by the characters are examples of such agents.

After the War: The Ferrets encountered in this section are among those Granbretanians who fled at the end of the war and set up secret refuges across Europe to preserve their twisted dreams of conquest. They are being manipulated by Taragorm and Kalan from their parallel Londra (see the novel *Count Brass* or page 47 of the *Hawkmoon* rulebook).

As they drew closer and closer to the region, the roads grew lonelier and steeper and signposts gave way to piles of skulls and other warnings of plague and black magic.

Travel

It takes four to five weeks to travel to Trascau. Even if the campaign is being run during the war, the characters are well to the east of the Dark Empire's armies. The journey is relatively safe on the way to Vien; after that dangerous and wild town, the characters enter the strange kingdoms of the east.

The Bridge of Certain Death

After a long journey across Europe, the characters arrive in the Trascau Mountains. Their route takes them far from what passes for civilisation in Carpathia, away from the rough towns and petty baronies of the settled lands, into the dark woods. Several days after entering the mountains, they come to a steep gorge, crossed by a single bridge. The bridge is ancient. The frame of it is metal, rusted and stained by the passage of centuries but the surface is crumbling, worm-ridden wooden slats. It looks distinctly unsound but it is the only way across. Climbing down into the valley, then back up again would take hours and the characters' horses will be unable to get down the steep slopes.



As the characters cross the bridge, a huge figure emerges from the forest behind them and roars. It is a fearsome giant! It is, in fact, the giant **Karak,** who is the master of a wandering band of outlaws. Three more outlaws are waiting at the far end of the bridge, expecting the characters to flee from the giant and run right into their ambush. Karak roars at the characters, trying to intimidate them into running. *'Puny things'*, he shouts, '*Karak will eat you!'* Standing and fighting the giant is a dangerous proposition, unless the characters have flame-lances or are unusually skilled fighters.

The three outlaws at the far end of the bridge will try to take the characters alive – Karak likes his food warm and wriggling. One of the three has a net, which he will hurl at the most dangerous-looking character in the hopes of incapacitating him. The other two will beat the characters with staves until they submit. The bandits are used to having their foes surrender because of threat of the giant and the advantage of surprise and will be caught off guard if the characters put up a fight.

The bridge is 100 metres long and five metres wide. The two metal supporting girders run along the sides, with the wooden struts lying between the girders. If the giant has to enter the fight, then he will have to walk along the girders, as the wood cannot bear his weight. Clever characters can use this to their advantage, using Knockback to send the giant flying off the bridge or trip him.

Fighting on the Bridge: Remember, Knockback occurs if a character takes damage greater than his SIZ after Reactions have been completed but before armour is deducted. It also knocks the characters prone unless they make a successful Acrobatics test.

Characters can use the uneven footing of the bridge to their advantage; if a character moves to a part of the bridge that is unsteady, he must make a Simple (+20%) Acrobatics test or suffer a –20% penalty to his attacks. There are also gaps in the bridge into which enemies can be pushed or driven. A character who wants to smash a

Nets

Weapon	Skill	Damage	STR/DEX	ENC	AP/HP	Cost
Net	2H Flail	1D4	10/11	3	2/20	200 SP

A net can be swung like a flail, the weights lashing out to batter an opponent, inflicting the damage listed. Also, it can be hurled at an opponent within five metres using the Throwing skill (–15% penalty). If an attack with a net is successful, the target must immediately make an Athletics Skill Test at a –25% penalty. If this Skill Test fails, the net has latched onto the target – making it a web of restricting cords and twine.

Anyone bound in a net has a –50% penalty to attacks, Parry and Dodge Skill Tests until he breaks free or is freed. It takes an Athletics check at –30% to tear free of the net. Conversely, anyone who has a 1 ENC or less bladed weapon in hand when netted can begin to make automatic Damage tests against the net itself, trying to cut the strands. Lastly, anyone who expends 1D10 minutes of constant effort can unwind himself from the net. This time is reduced by half if the character has external aid.

wooden section of the bridge can do so – each strut has Armour 2 and 2D6 Hit Points. The metal girders that support the bridge are much tougher, with Armour 4 and 100 Hit Points per one-metre section. If a girder is broken, the whole bridge collapses.

If a character falls off the bridge, he can make a desperate Acrobatics test to grab onto something. If that fails, then he plummets between 300 and 5,000 metres down to the valley below. Squish!

Once the bandits and the giant have been dealt with, the characters can continue on. Once they arrive in the valley, there are two obvious places to go – they can go to the town or they can climb up to the castle on the mountainside.

What's Really Going On In Moras

Duke Conrad is a sorcerer and a necromancer but not an evil one. His original purpose was to lift the curse that besets the people of Trascau but he has spent his whole life in pursuit of his goal, to little avail. Now, he is dying and he intends to transfer his mind into a new body that he has constructed for himself to continue his work.

The people of the valley suffer from a terrible curse. Most of the time, they are relatively human but they sometimes transform into hideous insect-hybrids. This curse stems from a monster that has taken up residence inside the church tower of the village, an insectoid horror called the **Voiva**. The people of the valley blame sorcerers in general and Duke Conrad in particular for their plight, The malificent influence of the Voiva keeps them from leaving the valley and the Duke's castle is warded against the insect-creatures. The Voiva and Conrad have been locked in mortal combat for decades – Conrad wants to free his people, while the Voiva wants the eggs locked in Conrad's dungeon, which the sorcerer stole long ago. Sending an army against the Voiva would be useless – the creature could just transform the soldiers into more insect-hybrid minions.

The elixir sent by Tierkreis is the last ingredient the duke needs to complete his artificial body and begin the transfer process. If Conrad can transfer his mind into his new body, he can then attack the Voiva directly, as the artificial form will be immune to the Voiva's mind control.

The Duke's only allies are his hunchbacked servant **Rigo** and his 'daughter' **Gwendolyn**.

Into this delicately balanced situation come two groups – the Player Characters and a band of Dark Empire Beasts from the Order of the Ferret, under the command of **Holferth**. They have orders to retrieve the Voiva eggs from the dungeon of the castle by any means necessary.

Characters

Duke Conrad

The sorcerer is over a century old and it looks it. His skin is thinner than the finest paper, his bones more fragile than spun sugar, his breath feeble and shallow like that of a hatchling bird. He is attached to a life support device of brass and rubber and clockwork that regulates the beating of his heart and the functioning of his organs. This apparatus is huge, filling several rooms of the crumbling castle. The Duke can only go as far as the cables and hoses of the machine permit him.

His mind has crumbled along with his body. He is endlessly paranoid that one of his magic wards has failed and the Voiva are now at his door. He can trust only Gwendolyn – she is an artificial being and so immune to the Voiva's chemical wiles.



He has constructed a new body for himself, a war machine into which he intends to transfer his mind. In this form, he can destroy the Voiva and free the villagers. Unfortunately, the machine lacks one key component, the Elixir of Animation. The Duke was able to brew up a flask of this elixir once, when he created Gwendolyn. He has not been able to make any more and while he could tap his 'daughter's' lifeblood to power his new body, doing so would kill her. For months, Conrad has wrestled with this dilemma – should he sacrifice his artificial child to deliver his people from insectoid slavery?

If the characters are able to bring him the flask from Count Tierkreis, then this burden can be lifted...

Rigo

Rigo is a mutant and a hunchback. He was born in the town but rejected by the Voiva due to his mutation. His own family tried to kill him when he was a child but he fled and made it to the castle, where he was raised and trained by the duke. With Conrad unable to leave the castle or stray far from the life support machine, Rigo has become his eyes and ears, as well as being responsible for the castle's defences.

Rigo considers the Duke to be his adoptive father but worries about Conrad's plan to transfer his mind into a new body. The hunchback is secretly in love with Gwendolyn – small wonder, as the two have been locked together in this castle since she was created five years before.

Gwendolyn

As far as Gwendolyn knows, she is the daughter of Duke Conrad. Her mother died giving birth to her and for the last five years she has been her father's nurse and assistant. She is an innocent and has never been outside the castle.

In fact, Gwendolyn was made in the duke's laboratory as a trial run for the new body he was building for himself. He used the last of the animating elixir to create her – he believed he would be able to produce more but has failed to do so. Conrad could have drained Gwendolyn's life to power his new body but he is fond of his synthetic daughter and is unwilling to kill her if there is no alternative. She

appears perfectly human most of the time, although she has no need to eat or drink. When exerting herself or when under magical assault, she glows with a golden light from within and the crimson of the elixir can be clearly seen burning within her veins.

Holferth

A middle-ranking member of the Order of the Ferret, Holferth gives the impression that he would be better suited to wearing a pith helmet than a beast mask. Inquisitive, brave, indomitable, he would willingly slog through hundreds of miles of caustic mud or monster-filled jungle for King and that jolly old Empire. For a Granbretanian, he is remarkably likeable. He is still a Beast, though and is thoroughly evil. It might be a dashed shame to kill you but he will do it and enjoy it too, by Huon!

Holferth's goal here is to acquire the Voiva eggs in the dungeon of the castle. He knows about the Voiva in the village and will strike a deal with the creature if he has to. He rightly fears the threat of the Voiva, though and wants to get an egg back to Granbretan where it can be turned into a weapon for the Dark Empire.

He does not know about the Duke's plan to transfer his mind into a new body, not about the copy of Joyeuse's Codex in the Duke's library… yet. Holferth is accompanied by three Ferret soldiers.

The Voiva

Perhaps it was bred as a living weapon during the wars. Perhaps the poison rains, the radiation and the war-spells of the Tragic Millennium transformed ordinary insects into something terrible. Perhaps they descended from the stars. It matters not. The Voiva is a huge insect creature, resembling a praying mantis. She has nested in the church tower in the town, filling it with slime and resin-like secretions. There, she laid her eggs until they were stolen by the duke. The Voiva cannot reproduce again for centuries, so she wants those eggs back.

The Voiva desires to survive and to reproduce. She can control any human that she has infected, transforming them into Voiva-drones by chemical command. These Voiva-drones will do whatever she commands them to do, even die in her service. Conrad's castle has wards that block her chemicals, so she cannot besiege the castle to get the eggs back without risking the loss of her minions. The insect and the duke are stalemated.

While the villagers are drones, they are totally enslaved by the Voiva's will and are transformed into rogue monsters, like humanoid beetles. This transformation lasts for several hours, at which point they turn back into villagers.

As the transformation into a Voiva-drone makes all of the victim's hair fall out, the villages all wear hats or shawls to hide their baldness.

Henrich the Miller

Henrich is the leader of the villagers in Mogas and believes that the Duke is responsible for the curse that has afflicted the people of the village for three generations. The villagers cannot leave the valley (as that would put them outside the range of the Voiva's control) and the insect has turned their mind against the duke. He is often dusted with flour, which makes him sneeze violently when he starts to transform into a drone.

Johan the Innkeeper

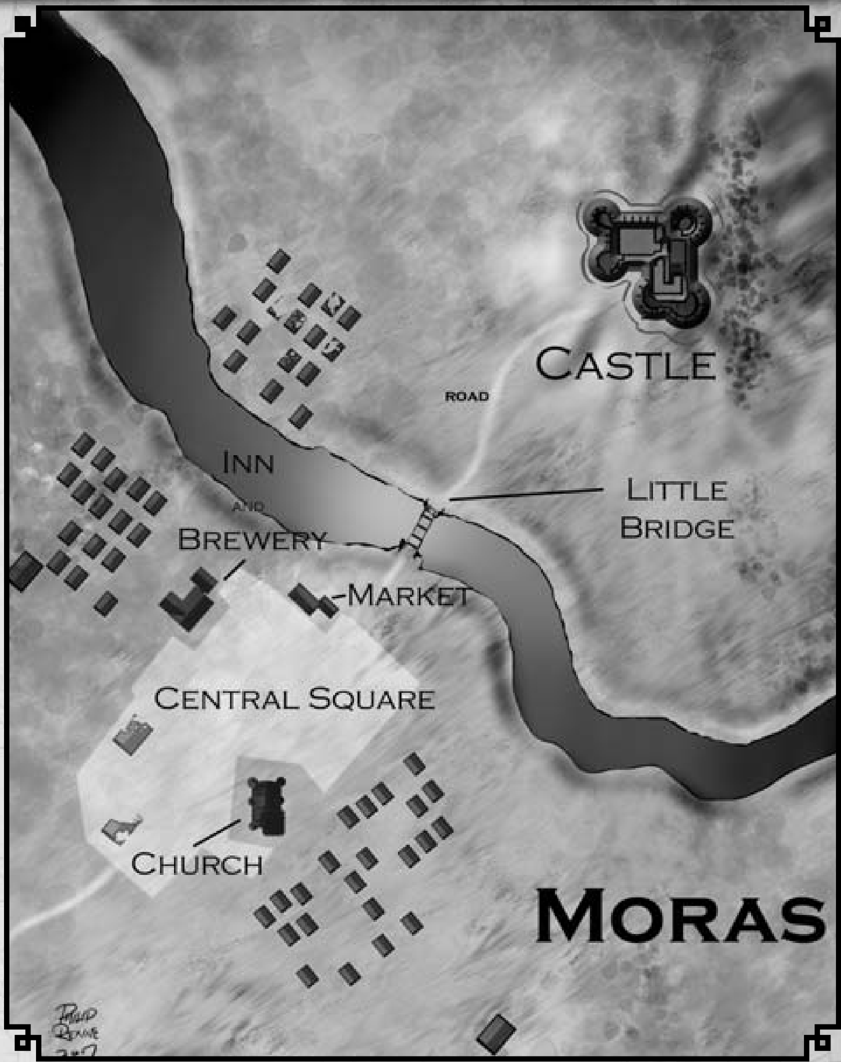
Running an inn is a dangerous profession these days, with so many vagabonds and thieves on the road. Few people come to Moras any more anyway and the inn survives by selling beer to the locals. Johan is more moderate than Henrich and is not certain that the duke is behind the curse – in his grandfather's time, he remembers, the people of Moras loved their strange duke.

Andar the Priest

Of the minions of the Voiva, Andar is oldest and the most closely controlled. He is the keeper of the church and thus the custodian of the insect. Andar's main purpose is to report any dissent to the Voiva – she prefers not to transform the villagers into drone minions if she can avoid it, as it might draw the attention of powers that the Voiva cannot enslave.

The Town of Moras

Moras is more a ruin than anything else; of every 10 buildings, only one is still inhabited. It is a village in the midst of what was once a town. As the characters approach, they see smoke rising from the centre of the town, where the inhabited buildings cluster together. The spire of the old church dominates the village skyline. The characters can hear the creaking of the millwheel in the weed-choked river as they pass by. Most of the



ruined buildings stare at the characters with windows like hollow, empty eyes. The inhabited buildings are invariably shuttered as they approach – the people of Moras do not like visitors.

In the central market square are the **inn** and its attached **brewery,** the **church**, the **market** and **the little bridge.** There are around two hundred people living in Moras, between the town and the surrounding woods and farms. All of these are under the sway of the Voiva.

The Inn

The weathered sign over the door shows an image of a knight holding a square shield or possibly a card but it is too faded to make out more details. The inn is quite large but many of the rooms are shuttered and unused. There is a common room with a fire, a few guest rooms on the level above and a small brewery at the back which makes the whole place stink. In the evenings, many of the townsfolk congregate here.

The inn is two storys tall; the ground floor has the common room, the kitchen, the brewery, stables and a few cheaper rooms on either side, while the upper floor has the innkeeper's private residence and the more expensive rooms. The inn looks out onto the main square of the town.

Rooms in the inn cost one or two silvers per night, payable in advance. Food and drink is included in the cost. All the guest room doors have locks but Johan the Innkeeper has a master key that opens them all.

Johan's Rooms: Johan and his wife live upstairs in the inn, in a suite of three rooms sectioned off from the rest of the building by a heavy door. Occasionally, Johan and Geruna discuss the situation in the town. The Voiva has been in control for so long that most of the townsfolk simply accept it as a fact of life ('*get up, go toil in the fields, come home, eat, fall asleep, occasionally get drunk, occasionally turn into a hideous insect horror and kill the outsiders who threaten the Voiva*') but Johan and Geruna sometimes wonder if the curse could be lifted. Such speculation is dangerous – if their dissent was discovered, the Voiva might be merciful and just re-enforce its control over them or it could kill them.

The Ledger: Johan keeps a ledger of guests in the inn. A quick perusal of it reveals that some travellers who arrive at the inn never leave.

Fighting in the Inn: In addition to Johan, there are two women in the inn (his wife Geruna and the cook). There are also 1-12 patrons, depending on the time of day. All of these will turn into Voiva-drones when the insect commands it.

Most of the inn, except for the large common room, counts as cramped quarters for the purposes of using large weapons (–10% to attacks).

There are plenty of lanterns and candles around to set things on fire. The brewery at the rear of the inn will burn especially well; if the inn is set on fire, then the brewery explodes 3D6 rounds after the fire reaches it, dealing 10D6 fire damage to anyone nearby.

The doors of the inn have AP 2 and 25 Hit Points, with a +10% brute force modifier. They can be locked with a key or a Mechanisms test but Johan has a master key. Some of the windows of the guest rooms have glass but most just have shutters. A Simple Athletics or Acrobatics test can get a character up onto the inn roof from a window.

The Market

As the characters arrive in Moras, the weekly market is ending. Stalls offering ugly grey root vegetables and dried fish from the mountain streams close as the characters approach and the shawl or hat-wearing villagers scurry away. If the characters want to purchase supplies, they can buy food and drink here, all of it unexceptional except for some jars of honey, which are exquisite and delicious.

The Church

The church is one of the prettier buildings in the town, with a tall spire and beautiful, if somewhat weathered statues adorning its walls. The people here are of the Red Church faith but are so cut off from civilisation that they have no contact with Roma. The church is locked and barred except when the people gather for ceremonies. The doors of the church are made of oak bound with iron and look like they could withstand a battering ram. There is a side door and the priest's house connects to the back of the church.

Inside, the main nave of the church is lit by hundreds of candles but their illumination does not extend to the upper gallery where the Voiva fitfully slumbers. The upper gallery is reached by a spiral staircase at the back of the church. It is encrusted with the slime and secretions of the Voiva.

Beneath the church is a crypt, where the Voiva's eggs once rested. The organic secretions that once formed the monster's nest can also be found here but the organic matter is grey, withered and brittle and is obviously dead. Also in the crypt are dozens of bizarre corpses, the remains of the Voiva's meals. The creature vomits an acid that dissolves flesh and softens bones, leaving a sort of half-melted pile of soggy bones and weird calcium-heavy slobber that congeals like wax. The Voiva usually eats visitors to the town.

A trapdoor at the back of the church goes down to the crypt. It also connects to the cellar of the priest's house.

The Priest's House: Andar the priest has a fine home attached to the church. Unlike the other townsfolk, who endure the psychic dominance of the Voiva, Andar has come to worship the creature as a god. His house is filled with trinkets and treasures taken from those unfortunate enough to have been fed to the monster.

Fighting in the Church: The church is the best-fortified building in town. The walls are nearly as thick as castle walls and the main door is AP 3 with 90 Hit Points and a –20% Brute Force modifier. The rear door is just a reinforced wooden door. Characters can easily climb up the church walls and break in through the windows.

The candles provide enough light to see moderately clearly on the ground floor but the upper gallery is dark. The gallery is also dangerous to move around in, because of all the encrusted resin.

Events in the Town

It is assumed that the characters arrive in town during the evening, a bit too late to safely press on to the castle on the hill. The obvious mood to aim for is that of a horror movie – the characters are in Transylvania and are apparently on a mission to visit the castle of Dr. Frankenstein. If possible, give the impression that the villagers are the 'good guys' who will soon form a virtuous torch-bearing mob and storm Kniaz Conrad's castle.

The Characters Arrive

Visitors are a rare and unwelcome sight in Moras. As the characters pass outlying houses, villagers slam doors and shutter windows. Children in the streets flee before the characters, clutching scarves to their bald heads. If the characters are obviously carrying weapons, then a group of villagers led by Henrich challenge them in the square, demanding that they identify themselves and reveal why they are in the town. The villagers are more fearful than hostile, worried that the characters are raiders. If the

characters attack, then the villagers transform – skip onto The Chase or Exposure to the Voiva, below.

If the characters appear peaceful, then the villagers are still less than friendly but will tolerate the character's presence for a while.

Gathering Information

If the characters try to engage the villagers in conversation, then they can get some information. Andar the priest will instruct the villagers to find out who the characters are and whether or not they are a threat to his god the Voiva.

Likely topics of conversation

Kniaz Conrad: Sorcerers are bad and the Duke is a very powerful and evil one. He does not trouble the village but they have seen strange lights up on the castle and legend says that he brews up poisons that turn people into mutants and monsters. Other say that he has a beautiful maiden imprisoned in the tower, who he ensorcelled to serve him. The Kniaz is very old but has not yet had the courtesy to die of his great age.

The villagers cannot fight the Duke, because his castle has all sorts of fearsome weapons and spells and anyone who goes too near it is seized by agonising pain.

The Shawls: Everyone in the valley is bald. It is a curse from the Tragic Millennium, when many sickened and died and the plants and animals grew stunted and strange. Don't drink the water of the river without boiling it first.

Strange Events & Rumours: A quartet of masked riders was seen in the woods. They wore iron helmets that resembled ferrets. Do the characters know who they are?

The Dwarf: If the characters saw Rigo, then they can ask the villagers about him. They scowl and spit and make a sign to ward off evil. Rigo, they tell the characters, is a mutant, accursed by God.

While the characters are questioning the villagers, then the villagers will also ask the characters questions about where they came from and what they are doing in Moras. The most likely result is that the characters are invited to stay in town until morning, so they can travel onto the castle in safety in daylight and so the villagers can attack them as they sleep and drag them before the Voiva. If the characters are hostile, then the Voiva may choose to transform the villagers into drones and attack them immediately instead of waiting until they are asleep. Finally, if the characters seem *very* willing to trust the villagers and suspicious of Kniaz Conrad, then the Voiva will send the priest Andar to the characters, to beg them to deliver the village from the sorcerer's curse by killing Conrad. None of the villagers can get into Conrad's castle but the characters are expected. Up close, the Duke is an old and frail man, who the characters could kill easily.

A Strange Imp

Duke Conrad's servant Rigo spied the characters arriving in the valley and will follow them into the village. As a mutant, Rigo is immune to the mind-controlling powers of the Voiva, so the villagers will attack Rigo if they see him. The dwarf has become highly skilled at stealth and hiding in shadows and the many ruins provide plenty of hiding places.

While the characters are speaking to the villagers, they may catch a glimpse of Rigo lurking in the shadows if they beat his Stealth test with a Perception test. If they try to chase the dwarf at this point, he vanishes into the ruins and flees back to the castle and the villagers form a mob to try to find him. This means that he will not be there to warn the characters at the inn that night.

If the characters are staying in the inn, then Rigo clambers over the roof and knocks on the shutters of the room where one of the characters is staying. He hisses that they must follow him immediately; that they are in great danger and will be safe only in the castle of Conrad. This warning ensures that the characters are not surprised when the villagers attack.

If the characters head straight to the castle or if they flee the village, then Rigo will meet them on the road to guide them up the path.

Staying At The Inn

If the characters stay at the inn, then Johan the innkeeper initially says that the inn has many free rooms and he will arrange for all the characters to stay in the more comfortable rooms on the upper floor and that all their quarters will be adjacent to one another. After he makes this promise, he is informed of the Voiva's desire that the strangers be captured that night, so he then tells the characters that due to leaks in the roof, he will have to split them up into two groups. Some can remain where they are; others will have to move to the cheaper rooms on the ground flood – the

intention is to split the characters up, so they can be dealt with more easily by the Voiva-drones.

The villagers will also buy the characters plenty of dark beer and sweet honey-mead, two specialities of the village (although the characters have seen no beehives). They are attempting to get the characters drunk and vulnerable. Johan will try to caution the characters from drinking too much but he can do nothing to help them. If a character overindulges, he suffers a penalty to all actions equal to 60 – his Resilience score until he rests.

The Attack

The attack of the Voiva-drones can come in two forms – either the characters are mobbed on the streets or they are attacked as they sleep in the inn.

If they are attacked on the streets, then the villagers transform into hideous Voiva-drones and try to swarm them. The initial number of attackers depends on where the characters are: 2D6 in the market or inn, 1D6 elsewhere but another 1D4 villagers arrive every 1D4 rounds. There are dozens of drones, so the characters will have to flee.

If the characters sleep in the inn, then a dozen Voiva-drones gather in the common room and try to deal with the characters one by one. As described above, Johan will try to put all the characters in different rooms and can unlock their doors from the outside. Therefore, if everything goes according to the insect's plans, each character will be sleeping when a dozen giant insect-men sneak into his room and abduct him.

The two flaws in the insects' plans are, firstly that the natural paranoia of Player Characters means that as soon as they hear the words '*separate rooms in village of weird hat-wearing freaky peasants*' they will be barricading the doors and smashing through the windows and secondly, the interference of the dwarf Rigo, who may be able to wake the PCs and warn them of the impending ambush.

If the characters fight their way out of the village and make it to the castle, move onto the Castle section below. If they are captured, move onto *The Sacrament of the Voiva* section, below.

The Sacrament of the Voiva

If the characters are captured by the Voiva-drones, they are brought to the church where the priest Andar waits. He acts as spokesman for the Voiva, who lurks in the shadows of the upper gallery.

Touched by a Voiva

Characters affected by the Voiva's transformation are under the following restrictions:

- They cannot go further than five miles away from the Voiva without suffering agonising pains. These pains last for 2D6 days, as the influence of the Voiva fades from the character. The character loses one point of CON for every day of agony; this CON damage restores itself at the rate of one point per day.

- The Voiva can attempt to transform the character at will. The character must be within close range of the Voiva to be transformed. A character may make a Resilience or Persistence test to resist being changed but the Voiva can keep making one transformation attempt for free every round. When transformed, the character's will is suborned to that of the insect and the player must make a Persistence test to act against the Voiva for even a single round.

- The character is vulnerable to the chemical defences of Conrad's castle.

- All the character's hair falls out.

Other than those restrictions, the character is free to move around the village. In human form, his personality is unchanged. He will find the villagers friendlier and more willing to talk to him now – he is one of them, another slave of the strange god that they believe Conrad cursed them with.

'You are enemies of our goddess! She is angry with you but you have a chance to earn Her forgiveness! The sorcerer Conrad has Her divine children and has imprisoned them in his cursed castle, where we cannot go! You will go to Conrad and profess friendship. Then, you will be break the poison vents and wards that protect his castle and you will ensure that the divine eggs are unharmed while we servants of the Goddess storm the castle!

'To ensure your loyalty, the Goddess will mark some of you. When Conrad is dealt with, those she has marked will be released.'

At this, the Voiva crawls down the wall and sprays one or more non-mutant Player Characters with a torrent of slime, to transform them into Voiva-drones. While the characters are drones, they are under the control of the Voiva (see page 150). The other characters are freed and ordered to go to the castle.

The transformed characters soon revert to their normal forms but Andar warns that the Goddess can change them back into monsters whenever she desires. They are *hers* now, forever.

The Castle of Kniaz Conrad

The castle consists of a gatehouse leading into a courtyard. There are stables and various outbuildings in the courtyard and above those stands the castle keep, a bulbous, rounded structure of greenish stone, melted and fused by some ancient art. Much of the outer wall is crumbling.

Locations of importance in the castle are the **walls** surrounding it, **the gatehouse**, the **living quarters**, the **guest rooms**, **the Duke's Laboratory** and its **Secret Adjunct.**

Walls

Unlike the keep itself, with its walls of fused stone, the outer defences were made much later and of conventional stonework. The walls are eight metres high and two metres thick.

Every few metres along the wall, stands a brass apparatus of pipes and vents, like an organ. These pipes are connected to barrels that stand in the courtyard. A thin mist continually issues from the mouth of the pipes – this mist is a chemical that causes agonising pain to the Voiva drones. If a drone comes within 10 metres of the walls, it suffers such pain that it must make a Resilience test or lose its next 1D4 Combat Actions. If the castle is besieged, then the valves can be opened and more mist can be released, penalising the Resilience tests by up to –80%.

Fighting on the Walls: The walls can be climbed with an Athletics test (Difficult, –20%). The brass vents have AP4 and 30HP. A character who falls from the tower suffers 2D6 damage.

Gatehouse

The gatehouse consists of an inner and outer gate, with a small room in between. The gates are reinforced with portcullises, which are raised and lowered by steam-powered machines built by Duke Conrad. The inner gate cannot be opened until the outer gate is closed. When visitors are in the room between the gates, a mist sprayer in the ceiling activates and sprays them with a concentrated dose of the anti-Voiva chemical (Voiva-drones in the middle room must make Resilience tests at –80% or suffer pain.)

While the Gatehouse is the only visible way out of the castle, there are several secret passages known to Rigo. He prefers not to use these passages, in case the Voiva discovers them.

Fighting in the Gatehouse: Forcing the portcullises requires an Athletics test at –40% or a Mechanisms test to activate the machinery. A character pinned under a falling portcullis takes 2D6 damage to each of 1D4 random locations.

Living Quarters

Inside, the castle is decorated in classic Mad Scientist. Rooms are lit by buzzing electric lights and instead of fires there are heating vents. While the rooms are comfortable, the food in the castle is limited to whatever Rigo has been able to steal. Neither Gwendolyn nor Conrad eat in the same way as mortals. The castle sits atop a well that provides icy-cold fresh water.

Many of the castle's storerooms and halls have been given over to the Duke's alchemical works. Brass pipes snake over every wall and bubbling vats of strange chemicals lie behind every door.

Fighting in the Castle

The castle is a crumbling wreck but even in its heyday it was not the most sensible of structures. Generations of eccentric noble sorcerers piled follies and towers on top of curtain walls and feast-halls, until the whole place feels like walking through the crenulations and twists of a decaying brain. Some sections are cramped, others have enough space to wield a flame-lance with room to spare. Any fumbled attacks, though, will hit one of the pipes or wires running through every room of the castle. Roll 1D6 if this happens:

1. If using a melee weapon, the character suffers 1D4 electrical damage to his arm, ignoring armour, as his blade cuts through a live cable.
2. The lights go out, possibly plunging the whole castle into darkness.
3. There is a shower of sparks, dealing 1D4 points of damage to a random location on each character present.
4. The poison vents on the walls are deactivated until this pipe is repaired, rendering the castle defenceless against the Voiva-drones.
5. The resulting backlash stuns Conrad for 1D4 rounds.
6. The pipe breaks, spilling poison gas into the room. Each character present must make a Resilience test or take 1D6 damage to the chest, ignoring armour.

Guest Rooms

The guest rooms offered to the characters are hastily prepared by Rigo – the furniture is moth-eaten and infested by all manner of exotic vermin but they were once finely decorated rooms. Murals and tapestries depict sorcerers casting spells of wonder for the good of all, binding the monsters and poisons of the Tragic Millennium into prisons beneath the mountains, warding off bad weather and healing the sick and malformed. The guest rooms are scattered around the upper section of the castle, which is something of a labyrinth. If the characters get lost, Rigo advises them to just follow the pipes. All the pipes run down to the Duke's laboratory and you get to the laboratory via the drawing rooms and dining rooms where Rigo and Gwendolyn spend their days.

Duke's Laboratory

The duke's laboratory is the largest room in the castle. It is dominated by the life support machine that keeps Duke Conrad alive. This device looks something like a four-metre spider made of steel and glass, with all manner of tubes and wires running into it. The Duke is connected to the spider by an umbilical cord that hangs from the ceiling of this room and the living quarters. Other alchemical machines and devices hum, bubble, hiss and squeal as they perform various cryptic functions. Tools, components, talismans and other paraphernalia of the magician's art lie scattered around randomly.



The other big machine in the room is the control panel for the poison vents. This device has a periscope attached to it; a character looking into the periscope can see through any of the poison vents, by means of a cunning series of lenses and mirrors. A wheel allows the observer to switch from one vent to another, while another bank of controls regulates the flow of the poison gas, as well as the opening and closing of the main gate. The defences of the castle can be deactivated from here.

One wall is lined with bookshelves. Unlike Count Tierkreis, who treats his books like the most delicate and treasured of children, the Duke crams his books into the damp-stained shelves at random. The Codex that the count seeks is not in this library – it is kept in the secret adjunct.

On entering the laboratory, characters may make a Difficult (–10%) Perception test. If successful, the characters notice that many pipes, including the track in the ceiling for the Duke's life support device, run into one of the far walls. It looks as though that wall might conceal a secret door.

Fighting in the Laboratory

There are lots of workbenches, stools, tables and racks of chemicals in the lab, which characters can leap onto, throw at each other or hide behind. A random alchemical vial does 1D4–2 x 2D6 damage when thrown, with each D6 of damage going to a different location.

The duke's life support equipment has AP 3 and 20 Hit Points, as does the poison control console. Fumbled attacks in the laboratory have a 25% chance of hitting some part of the life support machine, a 25% chance of hitting the control console and a 50% chance of hitting a random pipe or wire (see Fighting in the Castle, above).

Secret Adjunct

To open the secret adjunct, the characters must either make a Mechanisms test or find the secret catch, which is hidden inside a bust of the Duke's grandfather. The secret adjunct is a hidden section of the laboratory, containing the Duke's most secret experiments. There are several items of note in the adjunct.

Firstly, there is the Duke's new body. It is a machine three metres tall, constructed of iron and crystal, roughly humanoid in shape. Saw-blades and tubes that are obviously designed to vomit some lethal chemical, sprout from its arms. The head of the construct is a steel mask obviously based on the Duke's own features. Electrodes and wires run from the construct's head to the end of the track of the Duke's life-support apparatus. The huge barrel-shaped chest of the machine hangs open and it is waiting for a last component, which judging by the open mouth would probably be a liquid of some sort.

The second item of note is a vat and mould, neither of which have been used in some time. The mould is identical to the features of the Duke's 'daughter', Gwendolyn.

The third item looks like a mechanical nest. Through a glass screen, the characters can see half-a-dozen large eggs inside it. These are the eggs of the Voiva. This nest machine is connected by more pipes to the network of boilers and tubes that generates the poison gas – the Duke is using some chemical essence of the Voiva's eggs against the insect's slaves.

The fourth item is a stack of books that includes Joyeuse's Codex – a battered, leather-bound diary that has been treated in some strange fashion and now appears to be coated in protective crystal. It is written in an impenetrable code.

Finally, there is a secret passage leading into the tunnels beneath the castle – a secret escape route.

Events in the Castle

The characters can either arrive in the castle after bypassing the village, but it is more likely they arrive with a host of Voiva-drones chittering at their heels. The first order of business, either way, is for Rigo or Gwendolyn to spray the characters to ensure they are not drones. After that, they are welcomed to the castle by Gwendolyn, who introduces the denizens of the castle.

Introductions

If Rigo accompanied or guided the characters to the castle, he bounds off to report to the Duke about the strangers, leaving Gwendolyn to greet the characters. She is shy and hesitant; after all, she has only met a dozen or so people in her entire life, although the artificial memories given to her by the Duke include childhood friends; nurses and so forth.

'I am Gwendolyn. My father is Kniaz Conrad, who I suppose you've come to see. You'll have to be patient,

'*I'm afraid. He's old and very ill and it will take him a while to make his way up here.*

'*I think you've met sweet Rigo, our servant. If there's anything you need, then I'll see what can be done. We have water and I think there may still be a bottle of wine or two in the cellars.*'

If asked, Gwendolyn confirms that it is just herself, her father and Rigo in the castle. She knows about the Voiva-drones but insists that the magical defences of the castle will hold them back. Any further questions about the monsters will have to wait for her father.

She shows the characters to the kitchens and the guest rooms, telling them to make themselves at home. After a while, Rigo returns and brings the characters to the Duke's laboratory.

An Audience With The Duke

The duke greets the characters as best he is able.

'*I am Conrad. What *cough* do you *wheeze* want of me? I am a busy man and an old one. I *cough* have little time to spare.*'

If asked about the Voiva, then sorrow passes over the Duke's withered features. *'I do not know where it came from. Some spawn of the Tragic Millennium, I fear. It was only by good fortune that I was able to stop it seizing control of this castle and to keep it from spreading beyond the valley. For many years, I have worked on ways to destroy it but... not yet.'*

If the characters have the flask sent by Count Tierkreis, then the Duke is overjoyed! *'Blessed day! For many years, I have been engaged in the construction of a war machine that is immune to the Voiva's control. This is the Elixir of Animation, the final component I need!*

'Tomorrow, I shall smash the Voiva! Blessed day!'

The Duke will promise to give the characters the book they seek but not until after he has dealt with the Voiva.

If the characters do not have the flask (having lost it along the way or opened it), then the Duke is deeply saddened.

'*That Elixir was the last component I needed to finish my machine to defeat the Voiva. Still, there may be another way, if we have courage. I must think on this.*'

Strange Visitors

While the characters are at the castle, another group of travellers arrives. If the characters are in the living quarters, they can see the newcomers from a window. If they are in the Duke's laboratory, then an alarm sounds and the Duke shows them the newcomers via periscope. It is a group of four mounted warriors, all armoured, wearing helms that resemble ferrets. It is, in fact, Holferth and his escort. They knock on the castle gates and demand entrance.

The Duke is rather out of touch and has only the barest idea of what Granbretan is (or was), so he will rely on the characters for advice. If the characters suggest that he keep the gates closed, then Holferth hammers on the gates, shouting '*for Aral Vilsn's sake, let us in! The village is full of bug-men who want to eat us!'* If the characters keep the doors shut, then the Granbretanians start scaling the walls.

The characters can battle the Granbretanians on the walls but Holferth will attempt to avoid a fight if he can – he is here to steal the Voiva's eggs, not storm the castle, so if he can talk his way into the Duke's lab instead of fighting his way in, so much the better. If the characters do get involved in a battle with the Dark Empire troops, then have Gwendolyn injured (see *Nocturnal Activities*, below)

If the Granbretanians are allowed access to the castle, then Holferth introduces himself. He is part of a scouting party for the Dark Empire, who came to this region having heard strange rumours about supernatural monsters. He has confirmed that the rumours were true – there are indeed insect-men living in Moras, who tried to eat him. He is very respectful to the Duke and shares his food and other supplies with the characters and the denizens of the castle.

Nocturnal Activities

Either the characters or the Granbretanians may move around the castle during the night – the characters may be searching for Joyeuse's Codex or the Granbretanians for the Voiva's eggs.

If the characters enter the laboratory at night, they discover Duke Conrad performing a strange ritual. Crackling tendrils of electricity run from his head, along the cables of his life support machine and into the open Secret Adjunct, where they flow into the huge construct body lying on the slab. The construct twitches and mirrors Conrad's movements. Conrad is initially furious that the characters have disturbed him but then admits that he is constructing a new body for himself – it is the only way to defeat the Voiva.

If the characters brought the Elixir, then the Granbretanians attempt to steal the Voiva eggs that night. They creep through to the laboratory, where they discover Duke Conrad engaged in preparing the war machine. The Duke is too deep in his spells to notice the Dark Empire troops but they are disturbed by a watchful Gwendolyn. If the characters are not already sneaking around the castle, then they will be roused by her shouts of alarm. The characters arrive just in time to see Holferth stab Gwendolyn in the chest and a hissing cloud of caustic red steam erupts from her body, blinding the Granbretanian. With this distraction, the characters should easily be able to deal with the Dark Empire troops.

Duke Conrad awakens and is horrified to see his daughter lying there. He pours the Elixir of Animation into the breach in her chest and then chants a spell of repair. He explains that Gwendolyn is a construct he made as an experiment, as preparation for the war machine. Unfortunately, he used the last of the Elixir he was able to make himself to animate her five years ago and now he has had to use the Elixir sent by Count Tierkreis to bring her back to life.

Still, there may yet be a chance…

The Oath

At this point, the characters should be in the castle of the count. Either they lost or never had the Elixir of Animation or else Gwendolyn was injured and the Duke used the Elixir sent by Tierkreis to save her. The Granbretanians may or may not be still alive.

Duke Conrad summons the characters (and the Granbretanians, if they have not yet been dealt with) to his laboratory. He has Rigo shut the door, to give him and the characters some privacy. '*I am dying,*' he says, '*but I shall not sleep until the Voiva is slain. For many years, I have prepared this war machine to bear my mind into battle, to fight for my subjects as my ancestors did. In building the war machine, I encountered certain difficulties that I could solve only be creating a prototype. I made* life, *animating her with the Elixir. And when she awoke, I made her believe she was my true-born daughter – indeed, she is my daughter, sprung from my mind if not my loins.*

'But now she carries within her the last of the Elixir, which I need for my war machine to function. She can endure for a short while without the Elixir. I propose a desperate gambit – we transfuse the Elixir from her veins to the machine and I use it to slay the Voiva. Then, as soon as I can, I shall return and you will remove the Elixir from the machine and return it to her. I will die then – my mind will be in the machine, in the psychic housing I have crafted these past years – but she will live again.

'All this depends on you. You must draw the Voiva-drones away from the village during the attack. They are innocents and will return to their normal forms soon after the Voiva is slain. Then, you must transfer the Elixir swiftly, before Gwendolyn's synthetic body dies.

'Do you understand?'

If the Granbretanians are present, then Holferth stands forward proudly and swears upon the Throne Globe of King-Emperor Huon to hold the line against the insect-men and to preserve the life of Gwendolyn. If the characters agree, then Conrad says '*Good. I shall call my daughter and put a sleeping-spell on her. She will know nothing of-'*

Suddenly, the door opens and Gwendolyn steps in, pale but determined. '*There's no need for a spell, father. I…I heard everything. And if I can help defeat the Voiva*' – and here, she begins to glow softly, from within – *'then I shall do it.'*

The Duke ushers the characters out of the room, so that he can bid farewell to his daughter. If the Granbretanians are still around, then Holferth uses this time to discuss tactics

with the characters – how will they draw the insects away from the village, how will they defend the castle, what if the Duke is unable to get back to the castle and so on? Meanwhile, Rigo weeps in the corner, having discovered that his love Gwendolyn is a machine.

Drone Characters

If any of the Player Characters were captured by the Voiva earlier in the scenario and turned into drones, then place them in charge of the drone attack on the castle. There are 60 drones available and they must storm the castle and secure the eggs in the Secret Adjunct.

The Attack

After a few minutes, the characters hear thunderous footsteps from within the laboratory. The door is pushed open by the titanic war-machine. It speaks with the Duke's voice, suddenly full of vitality and power. '*Now! Now Kniaz Conrad fights! To battle!'* It stomps into the courtyard and throws the gates open.

The attack on the Voiva has three different phases. The first phase is drawing the drones away from the village; secondly, the characters must keep the drones occupied while Conrad battles the Voiva, and thirdly, they have to retrieve the Elixir from Conrad's body.

The Drawing of the Drones: The characters need to distract the drones somehow. If they have no better solution, then Holferth takes his flame lance and rides out along the edges of the village, firing wildly. The reaction is immediate – the villages are transformed into Voiva-drones and sent out in pursuit. Holferth gleefully sets several villagers on fire with the lance, killing them. Player Characters may have less lethal solutions.

The Insect Siege: A character can operate the chemical sprayers from the control console in the laboratory. Activating this console correctly requires a Mechanisms or Engineering test. The sprayers have a limited reserve of poison. It can fire 100 times; a fumbled roll wastes 2D6 shots. On a failed test, the spray misses the drones. On a successful test, 2D6 drones are stunned or forces to flee for 1D4 rounds.

The insects attack by trying to swarm up the walls near the gatehouse. The characters should easily be able to repel this assault if they use the chemical sprayers; if they forget or lack the skill (and if Holferth is not present to operate the console), then it will be a much harder fight.

From the castle, the characters can see flares of light and fire from the church, as Conrad reaches the church and battles the Voiva. Thunder rolls and crashes, metal grinds and sparks, the characters hear an inhuman, insect squeal of agony…

… then there is silence.

Conrad does not return, and the insects still swarm around the walls, out of reach of the chemical sprayers.

The Voiva is still alive.

Battling the Voiva: Duke Conrad has inflicted considerable damage on the insect but the Voiva is still alive. The characters need to get past the swarms of Voiva-drones, kill the Voiva and bring the Elixir of Animation back to the castle.

To get past the swarm of insects, the characters could use the chemical sprayers or blackmail the drones with the Voiva-eggs or get Rigo to help them by showing them the secret exits from the castle. There are 50 or 60 drones near the castle but only a dozen left in the village.

Once the characters get to the church, they discover that the roof has collapsed in and the whole building is

aflame. The broken form of the war machine containing Conrad's consciousness lies in the street outside, its head shattered. The torso is still intact, though, so the vital Elixir of Animation can be retrieved. The severely wounded Voiva is buried under the rubble but emerges to do battle with the PCs. The Voiva explodes out from beneath the debris, knocking characters prone unless they make successful Acrobatics tests. The Voiva is hideously burned and cannot use its powers. The weapons built into the arm of the construct still have one shot left – a character can activate these weapons by making a successful Mechanisms or Engineering test. A blast from the construct's flame weapon does the same damage as a Flame Lance (2D8/1D4) and hits automatically.

1D4 rounds after the Voiva is slain, the Voiva-drones turn back into normal humans.

Restoring Gwendolyn

With the Elixir of Animation, restoring Gwendolyn is a simple operation – there is a hidden valve just above her heart. Just pour the liquid into that and life is restored to her. The only possible complication is Holferth and the other Dark Empire characters betraying the characters.

The Empire's Betrayal

While Holferth may have sworn an oath to Duke Conrad, he swore only to hold the line against the insects. As far as he is concerned, Gwendolyn has no life, as she is just a machine. Holferth is therefore willing to cut and run as soon as the Voiva-drones are driven back.

Holferth's primary mission is to get the Voiva-eggs from the Secret Adjunct but if he can also capture Joyeuse's Codex, the Elixir of Animation, Gwendolyn's lifeless body and the various items and talismans from Duke Conrad's laboratory, he will do so. Ideally, Holferth battles by the characters' side until they are about to restore Gwendolyn's life, then betrays them.

If the castle can be set alight in this battle, so much the better!

Return to Tierkreis

With the Voiva slain, the curse is lifted. The townsfolk bury Duke Conrad, honouring him as their saviour and their ruler. If any of the characters interacted well with Gwendolyn, then she might accompany them back to Berlin, to learn more of her artificial nature and to explore the world. Alternatively, she can take her father's place and rule over the valley.

Joyeuse's Codex is written in a cipher, which the characters cannot decode. They will have to bring it back to Berlin and Count Tierkreis…

Advancement: Six advancement rolls per character at least, plus two Fate Points.

The Demon in the Crystal

'Hawkmoon reached the Crystal City by the evening, its buildings of purest quartz were alive with colour, and everywhere was the tinkle of the glass decorations that the citizens of Parye used to adorn their houses and public buildings and monuments. Such a beautiful city it was that even the warlords of the Dark Empire had left it almost wholly intact, preferring to take the city by stealth and waste several months, rather than attack it.'

'By within the city the marks of occupation were everywhere, from the look of permanent fear on the faces of the common folk, to the beast-masked warriors who swaggered the streets, and the flags that flowed in the wind over the houses once owned by Parye's noblemen…'

— The Jewel in the Skull

The characters travel to the Crystal City of Parye, where the great Tournament of Champions is about to take place. Count Tierkreis has identified the prize for this tournament as the Cup of Adamant, one of the artefacts that he wishes to retrieve. The characters soon discover that some strange foe is murdering the participants in the tourney and stealing the Cup is the least of their problems.

The Road to Parye

On returning to Lietzenburg, Count Tierkreis is overjoyed to see the Codex of Joyeuse. He is so excited that he breaks into a fit of coughing that appears to nearly kill him. Before he retires to his private chambers to rest and recuperate, his manservant Jarek reminds the count of the next task for the characters.

'Ach so. Yes. I have found one of the relics described in Joyeuse's writings. It was under my nose the whole time but I did not realise it. Every five years, there is a tournament in Parye, the Tournament of Champions. The trophy awarded to the victory is an old cup. I believe this cup to be the Chalice of Adamant!

'So, your next task is to go to Parye and retrieve the cup. I have made friends at court here and Prince Lobkowitz has promised to send the finest jouster in Berlin to fight in my name. You will accompany him to Parye. He should be arriving at any moment now.'

From outside, the characters hear a horse riding up the path to the Lietzenburg. The hoofbeats stop, then there is a crashing noise – as if, say, a large man in full armour just fell off a horse. Jarek pops his head back into the room. '*Sir Blendker is here, your grace.'*

Sir Bernhard Blendker

Prince Lobkowitz' court at Berlin is fashionable and progressive, unlike those backward country yokels in Parye. Jousting and running around with lances on horseback is obviously outdated in this modern age. Duelling and swordplay is seen as the mark of a gentleman. **Sir Bernhard Blendker** is, as Prince Lobkowitz promised, the best jouster in the whole court of Berlin – however that is because no young blade would ever admit to anything as gauche as jousting.

Blendker is a middle-aged knight, rather portly and prone to fits of mania and melancholy. His elder brother, Otto, vanished many years ago. Bernhard was greatly bereaved by this loss and took to drinking. On a good day, Bernhard delights in terrible jokes and shouting imperious commands at his long-suffering squires and servants. On bad days – which have been more frequent in latter years – he delights in getting uproariously drunk, insulting people's appearance, genetics, beliefs or king and then challenging them to a joust or duel.

Sir Blendker wanders into the Lietzenberg and introduces himself to Count Tierkreis. '*I have the very great honour to be…me. Sir Bernhand Blendker, the finest jouster in Berlin. That's me. God but you look like a bit of a pansy, sir. No colour in you at all. Like some sort of cave monster. I fought one once. In a cave. Obviously. Where is your manservant with my beer?'*

As a stand-alone game…

- The characters could be hired to obtain or steal the cup by any means necessary.
- The characters could be knights or the retinue of a knight, who have come to Parye to win the tournament.
- Characters could be called in by the authorities to investigate the murders.

Before the War: The Dark Empire held parts of northern France but not Parye. The Granbretanian knights who take part in the tournament in this scenario have come down from Normandia, to fight for the honour of King-Emperor Huon. They are as proud and cruel as any Granbretanian but as the war has not yet begun, they mask their madness with civility.

During the War: Parye was one of the first great triumphs of the Dark Empire's conquest of Europe. The buildings of the crystal city are imperishable and nigh-indestructible, so the city burgomeisters and knights expected to be able to hold out for a long siege. Instead, the Dark Empire's armies bypassed the city entirely, conquering the farmlands about it and starving the populace. After a few weeks, the Granbretanians permitted a few wagonloads of food to 'sneak through' the perimeter and into the city. The food was tainted with diseases and poisons brewed up by the Order of the Fly. Tens of thousands died in agony and the conquering forces of the Dark Empire marched up the wide boulevards of the Crystal City.

The slaughter began, because the virtue of crystal is that blood does not stain it. The Seine ran red.

The roads of France were lined with crosses and gibbets, as the Dark Empire punished those who had resisted.

The Tournament of Champions is held by Jerek Nankenseen and Asrovak Mikosevaar, to mock the traditions of the French. The Granbretanian knights who take part are Flies and Vultures and Hounds who no longer need to hide their madness. The French knights are the defeated nobles of Parye, who are condemned to fight in the tournament while wearing chains. Some are forbidden to wear armour while jousting; others are decked in jester's motley or ordure.

After the War: After the war, Parye was rebuilt. This year's tournament is a celebration of that reconstruction. The Granbretanian knights who participate are, for the most part, young men from Queen Flana's court, who have come to the continent to show the new spirit of chivalry and justice that has taken the place of madness.

Still, though, the city bears the scars of occupation. Endless rows of postholes run beside the road, each one marking where a gibbet once stood.

Tierkreis would pale in shock if he were capable of it. He just clutches Joyeuse's Codex to his chest, points at the characters, squeaks '*tournament…champions…cup…. get it!'* and retreats to his private quarters.

Sir Blendker shrugs. '*Shall we be off?'*

Preparations

The characters may have questions about the Tournament, the Cup, or Sir Blendker's involvement.

The Tournament of Champions: The tournament is held every five years, commemorating the great deeds of a past hero who fought for the city. The tournament is open to those nobles of good credentials who register for the tournament, although some spaces are kept for commoners who fight their way through a melee. Traditionally, each of the quarters of Parye sends one knight to bear their standard in the competition, as the tournament was once something to do with selecting a champion to defend the city or some such but no-one really recalls the origin of the tradition. These days, it is just a festival.

The prize for the tournament is a purse of gold, as well as the right to bear the Maiden's Cup. The winner also takes the title of Champion for five years, until the next tournament.

The Chalice of Adamant: It is mentioned in one of Joyeuse's scrolls as the *'indomitable wellspring'* and *'the cornerstone of the crystal city*' and is said to date from before the Tragic Millennium. It is a white porcelain chalice, simple and unadorned. Tierkreis is unsure what it does but believes that it is worth examining for scientific auras and sorcerous components.

The Maiden's Cup, which is the trophy for winning the tournament (along with a sizeable purse of gold), is an ancient relic of the city of Parye. It certainly matches the description of the Chalice of Adamant but is encased in a reliquary of gold wire and gemstones.

In fact, the Chalice of Adamant can create the invulnerable crystals that make up the city of Parye with the right spell. The ancients would have referred to the Chalice as a catalyst for making nano-scale carbon chain structures but in Tragic Europe, it is simply magic.

Sir Blendker: The best and easiest way to get the cup is to win the tournament. If Sir Blendker – the finest jouster in Berlin – can win the tournament, then Tierkreis will have five years in which to study the Chalice. While Tierkreis thinks that entering the elderly, drunken knight is the best approach, the characters may disagree. Characters of noble birth can enter the tournament under their own names; commoners will have to disguise themselves or enter the melee to qualify for the tournament.

Supplies: Count Tierkries' fortune is available to the characters, so they can purchase whatever items they need.

Getting to Parye: The road from Berlin to Parye is one of the great arteries of Europe and even in the depths of winter, there are carts and travellers all along it. More worryingly, there are also lots of alehouses and roadside inns and Sir Blendker insists on visiting every single one. When drunk, his humour tends towards the personal insult and while these insults tend to be creative and original, they also tend to cause bar brawls and blood oaths. If the characters are going to make it Parye, they will have to haul the knight out of the alehouses.

The Crystal City

What can be said of Parye that has not been said a thousand times by poets and troubadours? It is the most beautiful city in Europe. Some of the buildings are dozens of centuries old, preserved in crystal shells like insects in amber. Other structures are made of nothing but crystal, shaped to catch the sunlight so that they burn with wondrous fire. There is no sight in all the world like Parye in the sunset – at night, the crystals begin to glow, softly, with silver light as though the moon were reflected a million times.

The outer city is new and is more like the other cities and towns of Europe. The richest and most fashionable live amid the imperishable towers; commoners only glimpse the beauty of the Ile de la Cite from a distance. Parye is known for its clothiers and its artists, for its sculptors and its poets. It is the marketplace of northern France and the most desirable city in all the world.

The city is divided into a number of quarters, the exact number of which is hotly debated. The guilds who control the city claim there are nine administrative quarters; some claim there were up to 30 'old' quarters, others say that there are just five or six real divisions in the city. The quarters used by the guilds are:

- **The Ile de la Cite:** The heart of Paris, the Ile de la Cite covers more ground than just the small island in



the river. Here are the oldest buildings in Paris, the magnificent Church of Justice and the crystal towers of the Gate of Light. The river flows through crystal tubes and pipes, which make music in tune with the waters' flow. Markets are held sometimes in the shadow of the cathedral. During the Dark Empire's occupation of the city, the Ile de la Cite was used for executions; victims would be sealed in the tubes under the bridges and left to drown, their screams echoing through the crystal pipes of the organ.

- **The Borsways:** The district called the Borsways is a labyrinth of narrow alleyways and underground passages. It runs *beneath* several other quarters but breaks through the surface in many places. While stories and songs paint the Borsways as a den of criminals and thieves, it is actually comparatively safe compared to other places in the city; it is a poor quarter but not a desperate one like the Palace Quarter.

The Borsways change, sometimes. No-one knows how a tunnel that has been in one place for 100 years can shift position overnight or even vanish entirely but they do. No-one has ever seen one move and lived to tell the tale but diggers sometimes come upon the crushed remains of hovels or bodies ground to bone-dust.

- **The Guilds' Quarter:** Theoretically, Parye is still ruled by a duke but there has been no duke in the city for many centuries. It is actually ruled by a council of guilds, so the Guilds Quarter has grown greatly in prestige and wealth since the duke vanished. The denizens of Parye sigh in an inimitably Gallic fashion when they see the Quarter of Guilds, because the various guild-halls and palaces subtly compete with each other to be the grandest and most impressive. If the Goldsmith's Guild add another tower to their guild-hall, then the silversmiths must do likewise and their new tower must be taller. If the dyers hold a ball, then the clothiers' ball must be bigger and paradoxically, more exclusive.

Two guildhalls play an important role in this scenario. The **Goldsmith's Guildhall** is a magnificent structure; walls of mirrored crystal are topped by an onion-shaped golden dome surrounded by ruby towers. Extensive gardens surround the guildhall but few plants grow in these gardens. Instead, every tree

and leaf is made from wire and crystal, a testament of the jeweller's art.

The **Alchemist's Guildhall** resembles a factory. This poor guild cannot afford the crystal which marks true wealth in Parye, so their hall is built of brass and stone. Towers poke out of the mess of pipes and tanks that cover the walls. The guildhall is defended by only a handful of guards; the noxious fumes, sinister bubbling noises and strange glows provide a far more effective deterrent than steel.

- **The Noble Quarter:** The nobles of Parye are somewhat overshadowed by the city's burgeoning mercantile class. The merchants and guild-masters are richer than the nobles. The nobility survives by marrying off its daughters to wealthy merchants and sending its sons off to war. This is the quarter where one goes to hire mercenaries or buy swords; many of the more expensive houses now belong to merchant families without a drop of noble blood. During the occupation, the Dark Empire claimed these houses for the Beast Lords.

  The Tournament of Champions is held in the Noble Quarter, in St. Antoine's Square.
- **The Palace Quarter:** Once, this was the wealthiest section of Parye. With the passing of authority into the hands of the guild masters, the prestige of the palace quarter slipped away and now the crystal spires are tenements and the sapphire walls have been quarried to face the homes of merchants. The palace quarter is now synonymous with crime and corruption.

  According to local tales, the last Duke of Paris is entombed somewhere beneath this quarter, in a crystal coffin.
- **Gobelins Quarter:** The gobelin's quarter is one of the poorer sections of the city. It is dominated by the great halls and dye-works of the city's textile industry but ever since the Granbretanians applied their scientific sorcery to making factories and weaving machines and flooded the market with cheap goods, the weavers and the dyers and clothiers and all the related guilds have been spiralling downwards. The Dark Empire treats business like a war and the Gobelins Quarter is a casualty.

  Driven by poverty, a strange artistic revolution is taking place in the Gobelin's Quarter. The common folk have taken the now-useless dyes and cloth and used them to decorate the streets. Puppets and banners and masks and strange sculptures are everywhere in these streets and passers-by are often seized by the impulse to join in this unplanned outbreak of creativity, to express something unnameable in cloth and wax and thread.
- **Smith's Quarter:** The sprawling Smith's Quarter is often referred to simply as the 'Outer City' – it is the largest and most populous of the districts and has little to do with smithing. It is a warren of side streets and tenements and inns and stables and little markets, as well as the occasionally blacksmith or farrier. Closer to the Ile de la Cite, the buildings of the Smith's Quarter are made to resemble the crystal palaces of the old city but lack the beauty and grace of the ancient structures.
- **The Echoing Quarter:** Set on a hill overlooking the city, the lonely Echoing Quarter is home to poets and sighing lovers, as well as many of the foreigners who have come to the city. The alleyways in the Echoing Quarter are filled with 100 different languages and not all of its denizens are human. It is a poor district – the name comes from the proximity of the great Opera House in the Guild's Quarter and the practise of some poor folk to crowd close to the walls to overhear a performance without paying.

  The Echoing Quarter is known for the White Eggs, which grow out of the hillside like marble mushrooms. The largest of these eggs is the size of a house.
- **The Moneylender's Quarter:** The Moneylender's Quarter is located on the edge of the city. It is home to those merchants and businesses that do not have guilds and so have no power in Parye.

The road from Berlin comes in via the Moneylender's Quarter, marks the border between Gobelin's and Smith's and ends in St. Antoine's Square in the heart of the Noble District. The characters arrive two days before the tournament begins but the square is already filling up with tents and banners.

Sir Blendker has been in Parye before; he suggests staying in the *Hotel Cascadas*, which turns out to be a rather filthy dive filled with gamblers. Still, the rooms are cheap. Consthus, the Granbretanian poisoner, is also staying here (he is staying wherever the PCs stay, for the purposes of the plot).

What's Going On? The Demon in the Crystal

There are three separate schemes relating to the tournament.

Firstly, there is the rivalry between the Guild of Alchemists and the Guild of Goldsmiths. The Alchemists claim the Maiden's Cup as theirs but the other guilds, especially the Goldsmiths have always kept the cup away from them out of spite by sponsoring the best knights in the tournament. This year, the Alchemists are determined to win. Guildmaster Falco has found a crystal in the vaults of the guild that is said to contain a demon. He plans to use it to eliminate the other jousters. He also attempts to bribe Daelis to give him the cup if he wins.

One of the entrants, Sir Tobias of Provence, is secretly a Grey Brother, a sect that hunts down and destroys mutants and tainted creatures. He found traces of the demon and is now investigating it. During the scenario, the demon murders Sir Tobias and takes his armour. It also kills Falco to prevent him locking it away again.

Meanwhile, the Granbretanian Consthus is using poison to defeat his foes. His lances are hollow and filled with vials of poisonous gas.

Finally, the Warrior in Jet and Gold is attending the tournament to capture the Maiden's Cup. The Cup is part of the apparatus that makes the crystals of Parye and can be used to destroy them. In the hands of Granbretan, the Cup could be a dangerous weapon; therefore, the servants of the Runestaff intend to remove it from contention.

Traditionally, a single champion is sent from each quarter. The quarrels and duels in the Guild's Quarter to determine who is sent forth as their champion are especially vicious.

The Tournament

The master of ceremonies is **Isabelle D'Averc**, a distant cousin of the infamous Huilliam, Hawkmoon's companion. Unlike her roguish cousin, Isabelle is reserved and prudish. She does share his affectation of illness and his skill with a sword. Characters of noble birth can register for the tournament if they pay the entry fee of 100 silver. Commoners can register for the melee, which will take place the day before the tournament; the entry fee for that is a mere 10 silvers. Aiding Isabelle in running the tournament are **Guildmaster Cornelius** of the Goldsmiths and **Guildmaster Falco** of the Alchemists.

Cornelius is a tall, thin man who wears robes of cloth-of-gold and a golden diadem. His beard is dyed yellow and he is accompanied at all times by four bodyguards in golden armour. Subtlety is unknown to him. He is infamously condescending and believes that any problem can be solved if you throw money at it.

Guildmaster Falco of the Alchemists is a small and haggard man, who wears thick eyeglasses. He has inhaled too many mercury fumes over his long career. He is dressed in absurdly ornate robes marked with chemical and astrological symbols and wears a very impressive hat to compensate for his short stature. Around his neck, he wears a heavy silver chain that ends in an amethyst crystal the size of a man's fist and for the duration of the tournament, he also wears a belt that is half lead and half gold, just to taunt Cornelius. Falco believes that science must be restored to Europe and that he is just the man to do so. For that, though, he needs to rebuild the art of alchemy and he intends to start with the Maiden's Cup. He has a very nervous, twitchy demeanour and looks for all the world like some sort of mole or other subterranean creature that has unexpectedly been dragged into the light.

The tournament is organised as a series of elimination matches. In each match, the participants ride against each other three times. Each time a lance is splintered against the foe's shield, it counts as a point. A knight wins if he breaks more lances or unhorses his foe. There are 16 participants, including the winner of the melee and Sir Blendker. There are six knights from Parye, each representing a different district of the city.

- From the Quarter of Guilds, there is **Sir Faris**, a representative of the goldsmith's guild. He wears armour of gold and has the best horse money can buy. To be the champion of the Guilds is the most prestigious position in the tournament. Sir Faris won the last tournament.
- From the Noble's Quarter comes **Sir Caz**, a veteran of many wars. Sir Caz wants to win the purse above all else and is willing to kill to get it.
- From the Palace Quarter comes **'Sir' Daelis**, an enforcer for the criminal gangs who run that part of the city. Daelis is a dangerous and remorseless mercenary.
- **Sir Abelard** is the champion from the Quarter of Smiths. He is a young and handsome man, the favourite of many in Parye. He is a dashing romantic, equally at home with a sword or harp in his hands.
- The Echoing Quarter's representative is **Mercadier**. He is a penniless beggar but he comes from an ancient and previously well respected family. His armour is a scrimped-together patchwork of rusty plates and his horse is a sickly nag with shaky legs but his quixotic choice to enter the tournament has fired the imagination of the Echoing Quarter.
- Finally, from the Gobelins comes the bizarre **Emperor of Nothing-Ill**. This gaudy figure is so adorned with tassels, paper dragons, hangings and sigils that is hard to tell what sort of armour he wears or what sort of bearing he has in the saddle.



During the War

If the tournament takes place during the occupation of Parye by the Dark Empire, then all the above except for Mercadier and the Emperor of Nothing-Ill are stripped of their armour.

From Granbretan come three knights, eager to show Europe the superiority of the blood of Huon. If the game takes place before or during the war, then the three are Beasts and wear the masks of Wolf, Hound and Fly respectively. If it takes place after the war, then they are maskless.

- **Hugh** is an ambitious young officer, eager to win renown. He is a deadly lancer and rides a monstrously strong steed engineered by the sorcerers of the Serpent Order.
- **Barab** is a stern older man, who takes part in the tourney because he is a strong believer in traditions and ceremonies; the Tournament of Champions has been going on for many centuries, so he respects and honours it.
- The ambitious **Consthus** is a master poisoner and wields an envenomed lance in battle. When it splinters on his foe's shield, the lance releases a cloud of poison droplets that weaken the Granbretanian's enemy, ensuring Consthus' victory. The knight will stop at nothing to win the tournament; his chief delight is in cruel trickery. The tournament has drawn four knights from elsewhere in Europe.
- **Sir Tobias** comes from Provence, where he is a secret member of the order of the Grey Brothers, the mutant hunters. He has come to Parye not because

of the joust but because he is hunting a fearsome demon, who he has trailed to the Crystal City.

- From the Kamarg in the far south comes **Jaron the Guardian**, one of Count Brass' loyal men. Jaron is honest and honourable but quite unprepared for the size, strangeness and excess of Parye.
- From the Brabant comes **Sir Ignace**, called the **Burnt**. He was struck by a flame-lance in battle against an army from Normandia and his face was hideously scarred. He never removes his helmet in public and instead of the coat-of-arms of his family, his new sign is a man on fire.
- From Normandia comes **Sir Zoumal**, one of the household knights of Baron Ziminon, the Dark Empire's puppet in that land. The other Courts of France mistrust Normandia because of its close ties to Granbretan; if Zoumal wins the Tournament of Champions, it will go a long way towards winning back the respect of the rest of the country. Zoumal has therefore been instructed to fight with all his strength and courage to win the cup.

The 16th entrant is a mystery knight, who bears the sign of the Sun-and-Sword on his shield. In truth, he is the **Warrior in Jet and Gold**, here to win the Cup to further the cryptic purposes of the Runestaff.

The Maiden's Cup

The Maiden's Cup is kept by the previous winner – in this case, Sir Faris, a member of the Goldsmith's Guild. It is kept in the Goldsmith's Hall until the tournament begins. Each morning, it is brought out under armed guard and displayed in St. Antoine's Square until twilight, whereupon it is returned to the Goldsmith's Hall. The route between the square and the Goldsmith's Hall on the far side of the Seine takes the Cup through half the city.

Deceitful characters may wish to ignore the whole joust and just steal the Maiden's Cup. See the *Stealing the Cup* section, below.

Events in Parye

These events will mostly take place with or without the characters' involvement.

Gathering Information

The first thing most characters do on arrival in a new place is seek out rumours and learn the current situation. Influence or Streetwise tests or just buying a few drinks in the many beer tents or handing out coins to the throngs of beggars around St. Antoine's square lets the characters pick up any of the following rumours, some of which are vaguely true:

- Of all the local entrants, Sir Faris is not the man he was five years ago. Everyone wants Sir Abelard to win it, but it'll probably go to either that brute Caz or the legbreaker Daelis. The criminal gangs want Daelis to win and few dare gainsay them.
- There is a terrible rivalry between the Goldsmiths' and the Alchemists' guilds, ever since the Alchemists tried to turn lead into gold a few years ago.
- It's prophesied that the True Son of the Lost Duke will show up one day at this tournament and bring the golden age of Parye back again! It's true, I swear it on the Runestaff!
- Sir Ignace from the Belgic States is not human! He may say his countenance was scarred in battle but that's what a mutant would say!
- The tournament's always fixed by the Guilds and the gangs. It's just an excuse to fleece travellers of their coin. Parye should be better than this.
- The weavers of the Gobelin's Quarter have made a rider out of cloth and dreams. No mortal man can stand against the Emperor of Nothing-Ill!
- The Maiden's Cup preserves the beauty of Parye. If it is taken out of the city, then all is lost!
- Say you're a knight in the tournament and the whores down in the Palace Quarter will do you for free!
- Daelis is working for the Palace Gangs, so they can control the betting! They run every bookmaker in the city!

Too Many Entrants

The scenario assumes that if the characters participate in the jousting, it is by one character entering the melee and winning. However, noble characters may wish to join the tournament themselves under their own names, which could mean that there are more than 16 knights. In such a situation, Isabelle pits the lesser-known entrants in a series of elimination jousts on the day of the melee to whittle their numbers down. Alternatively, you can remove foreign knights like Jaron or Barab to make room.

The Melee

The melee starts the day after the characters arrive in Parye. That morning, St. Antoine's Square begins to fill with sightseers and soldiers, a crowd of people who expect to see blood on the cobbles by noon. It is a cloudy grey day and rainwater beads on the crystal roofs of the surrounding buildings. The organisers (Isabella D'Averc, Guildmaster Cornelius and Guildmaster Falco) are unfazed by the poor weather and announce that those willing to enter the melee should assemble in the centre of the square.

Characters not entering the melee hear a loud argument coming from inside the organiser's tent, where entrants go to register. Apparently, someone named **Claude** is arguing very loudly with Isabelle's assistant over his letters of noble patent. He is claiming that he should be allowed to enter the tournament; the other side of the argument is inaudible but clearly Claude is being refused entry.

Claude has been hired by the criminal gangs of the Palace Quarter, who are furious with the Alchemists for hiring Daelis away from them. He has forged patents of nobility, which proclaim that he is related to a long-dead noble family of Parye. His mission is to enter the tournament and foil the Alchemist's plans to win the cup. Claude is an experienced warrior and assassin but his best advantage is his charming nature. He can easily win the trust of others and will attempt to ingratiate himself with the Player Characters. Play him as a charming, devil-may-care swordsman who might just secretly be the True Son of the Lost Duke, instead of the amoral killer he really is.

Two dozen warriors gather in the square. Some are brave young men of Parye, eager to win the acclaim of the crowd. Others are stern-faced mercenaries and professional pit fighters or drunkards who barely know which end of the sword to hold. If any of the characters wish to enter, they must do so now. Isabella stands on a podium and outlines the rules. Fighting can only take place in the centre of the square. A participant can flee the contest by leaving the centre of the square and wounded and defeated foes should be permitted to crawl away. The winner is the last warrior left standing. Guildmaster Cornelius of the Goldsmiths (she gestures to him) holds a purse of gold that will be awarded to the winner, as well as a place in the tournament tomorrow. Meanwhile, Guildmaster Falco of the Alchemists has all manner of healing potions and poultices for the wounded, so there should be no unnecessary loss of life.

Isabelle raises her hands. '*Are you rea-*' she shouts but is interrupted by someone pushing through the crowd and into the square. It is Claude, who has given up arguing with the clerk in the tent and is now entering the melee so he has a chance of entering the main tournament and defeating the Alchemist's champion. He strides into the square and positions himself next to the characters – if they are fighting in the melee. Isabelle glowers at him, then she starts again '*are you ready? Good! Let the melee begin!'* The square erupts with cheering as the contestants begin to hack at each other.

If the characters are in the melee, then they are surrounded by a host of fighters and must defend themselves. There are two dozen contestants but rapidly small alliances begin to form. Unless characters in the melee band together, then they will quickly be outnumbered and brought down. To simulate this, every 1D6 rounds, the character faces 1D4 new foes if he is on his own or 1D4 -2 new foes if he is in a group. If he survives 20 rounds, then he is one of the last five warriors, which includes Claude.

Injured characters will be able to retreat freely from the battle, unless they have earned the enmity of one of the other participants. Unconscious characters may be dragged clear by spectators. Falco the alchemist has plenty of healing salves that restore 1D6 Hit Points to a specific location when applied.

The other NPC warriors in this final group have each taken 1D6 damage to a random location; Claude is uninjured.

Claude will not kill the Player Characters or the other warriors if he can avoid it. He will again try to ally himself with the characters, arguing that together, they can easily defeat the last few foes and then duel honourably for the winning place.

The winner of the Melee wins a purse of 2,000 silver, as well as entry into the tournament.

After The Melee

Many of the contestants, such as Faris, Daelis, the three Granbretanians, Tobias and Jaron are in the audience for the melee, watching the brawling. After the winner is declared, Tobias, Hugh, Faris, Consthus and Daelis do not surge forward with the crowd to congratulate the victor. The Kamarg Guardian, Jaron, is especially eager to drag the winner off to the nearest wine shop to celebrate.

Call for Perception tests from the characters. Those who succeed notice a grim-faced Sir Daelis in close consultation with Guildmaster Falco, while Faris and Consthus discuss the results with Guildmaster Cornelius. Hugh is talking to Isabelle (in fact, he is trying to seduce her), while Tobias just seems to vanish from the square.

After a few minutes of celebration, Isabelle climbs back to the podium and announces that the last thing that must be done is determining the order of jousts for the following day. Guildmasters Cornelius and Falco both step up with bowls full of ivory tokens; the name of one contestant is engraved on each token. Isabelle draws tokens from one bowl, then the other, to assemble the schedule for the jousting.

Day One	**Day Two**	**Day Three**	**Final (Day Three)**
Melee Winner			
Mercadier			
Abelard	*Melee Winner*		
Warrior	Warrior		
Jaron		Faris	
Blenker		Melee Winner	
	Blenker		
Barab	*Faris*		
Faris			Melee Winner or Faris
			Ignace
Ignace			
Consthus	Consthus		
	Tobias->Ignace		
Tobias			
Hugh		*Ignace*	
		Daelis	
Caz			
Zoumal	Caz		
	Daelis		
Daelis			
Emperor of Nothing-Ill			

The victors of each bout are denoted by *italics*.

Shadow of the Demon

During the evening, a worried Falco considers his options. He has bribed the most notorious mercenary in the city, the infamous Daelis, to fight on his behalf and win the Maiden's Cup. However, the arrival of all the strange knights, not to mention Claude's formidable performance in the melee has alarmed him. He has a secret plan, which he prepares to put into operation. In the vault of the Alchemist's Guild, there is a crystal which is said to contain a horror from the ancient world. Fearing that the cup will be denied him for another five years if the Goldsmith's champion Faris or another wins the tournament, Falco confides his plan to free the demon to Daelis and then returns to the Guildhall.

Characters following Falco will see him returning to the Alchemist's Guildhall. Soon after he enters that mist-wreathed monster of a building, a strange glow emanates from the topmost tower. He has opened the crystal and brought forth the Demon of Parye.

Meanwhile, Sir Tobias from Provence has detected the stench of sorcery. He is secretly a Grey Brother, a hunter of demons and foul sorcerers. He has a charm that detects

the presence of magic (an ancient relic that detects electromagnetic anomalies) and it has picked up Falco's experiments with the crystal.

If any of the characters are sorcerers, then Tobias begins by investigating them. Otherwise, his suspicion initially falls on the Granbretanians and he goes to the characters to ask what they know of the Dark Empire. Tobias tells the characters that he has detected evil forces at work in the tournament, that some vile sorcerer has bent his will upon Parye this night. He asks that the characters keep their eyes open and warn him if they notice anything untoward.

The First Day of Jousting

In contrast to the slate-grey skies and drizzle of the previous day, the opening day of the tournament dawns bright and clear. Soon, the crystal roofs of the city are sizzling with the heat. The Maiden's Cup is brought from the Goldsmith's Hall to St. Antoine's Square and held aloft by Isabelle D'Averc. The contestants enter the lists. Some, like Faris in his golden armour or the wealthy Granbretanians, cut magnificent figures as they ride in, girded in armour atop fine steeds. Others would be figures of mockery anywhere else – Mercadier with his piecemeal armour, the baroque motley of the Emperor of Nothing-Ill, even Jaron's humble armour and horned horse – however here they are honoured by the crowd.

(The descriptions below assume that the Player Characters take no part in the joust and that Claude won the melee.)

Claude easily unseats Mercadier in their first tilt against each other. The old man is swept from his horse and sent crashing down.

The popular Sir Abelard waves to the adoring crowd before lowering his visor and saluting his unknown opponent, a Warrior in Jet and Gold who gave no name.



The Demon of Parye

The Demon of Parye is a thing of black slime, a congealing, shifting mass of ichor that sprouts new limbs or eyes or claws as it needs. Swords pass through its liquid body harmlessly. Fire and bright lights discomfit it but cannot destroy it. It is vulnerable to sorcery, being a thing of sorcery itself. The Demon has a measure of intelligence and can follow Falco's commands to kill the other competitors in the tournament. However, the longer it remains outside the crystal, the smarter and stronger it gets…

For Demon of Parye statistics see page 151

Jousting Rules

A jouster is mounted on a charging horse and uses a lance. This means that the character gets a +1D4 Damage Modifier for charging and the mount's damage bonus (usually +1D10) for using a lance while mounted. However, jousters use blunted lances, which halves the damage inflicted. The damage is halved *after* Knockback is determined.

A character in a jousting tournament uses the following table to determine where a blow lands:
1 – Left Leg
2 – Right Leg
3-8 – Left Arm
9-14 – Torso
15-16 – Abdomen
17-18 – Right Arm
19-20 – Head

A character hit whilst mounted may make a Riding Skill Test. If successful, he may add the SIZ of his mount to his own size when calculating Knockback. If the damage of the attack is bigger than the target's SIZ (plus mount SIZ with a successful Riding test), then the target is knocked off his horse.

If an attack deals more than 10 damage, then the lance breaks. The winner of a jousting bout is either the first to unhorse his foe or else the one who breaks more lances in three tilts.

His confidence is short-lived; encumbered by his ill-fitting armour, he barely stays on his horse in the first tilt and is easily taken down in the second. The Warrior rides off after beating Abelard.

Jaron's bout against Sir Blenker is nerve-wracking. The old knight is nearly unhorsed in the first pass and fails to break his lance in the second. It is only in the third pass that he manages to execute a clever feint and send Jaron flying from the saddle.

Sir Faris smashes through old Barab with ease.

The masked Sir Ignace rides out against the Granbretanian Consthus. Ignace wins the first two passes, smashing his lance once, while Consthus never managed to land a good blow. The third time, Consthus manages to break his lance on Ignace's shield, releasing the poisonous vapours. Ignace rides by, apparently victorious… then sways and falls.

Tobias beats Sir Hugh by one lance; both men stay mounted through three passes but Tobias breaks a lance on the second.

The barbarous Caz smashes Sir Zoumal into the ground, 'accidentally' driving his lance through the Normandian's visor.

Daelis, unsurprisingly, unhorses the Emperor of Nothing-Ill in a single tilt. Nonetheless, the Emperor of Nothing-Ill is treated as a hero by the strange folk of Gobelin's and is carried through the streets in a drunken revelry, until the elaborate armour is hung from a lamppost in the main thoroughfare of the weaver's quarter.

After the jousting, the Maiden's Cup is returned to the Goldsmith's Hall and the crowds disperse into the streets of Parye. The characters may again notice Sir Daelis in close consultation with Guildmaster Falco.

Intrigue During The Night

That night, the ambitious Sir Caz decides to improve his chances of winning the tournament. Accompanied by a pair of hired thugs, he goes to sabotage the equipment of the other contestants. His targets this night are Tobias, Consthus, Daelis and the characters but he cannot find Sir Daelis (who is in the Alchemist's Hall).

Caz goes to wherever the characters are staying (probably the *Hotel Cascadas*) to investigate the strange lances used by Consthus. One of Caz's thugs is a burglar, who can pick locks. The group sneak into the hotel's stables.

Meanwhile, the demon released by Falco is following Caz and Tobias is following the demon. All three groups, plus the Player Characters (who will hear the sound of fighting at the very least, even if they have not been alerted to the presence of intruders already) meet up in the stables, where Caz is examining Consthus' lances.

There are six main areas of interest within the stable area:

1. *Hotel Cascadas*
2. Back room of stables, filled with saddles, tools and other junk. Illuminated by a lantern above the door.
3. Storeroom, including bags of feed
4. Stables.
5. Horse stalls. All the stalls are occupied, as many people have come to Parye for the joust. At 5A is Consthus' mount and equipment, including his poison-filled lances.
6. Main door. Opened by Caz's burglar.

The demon is lurking on the roof of the stables. Unless the characters intervene, the sequence of events is as follows:

- Caz and his thugs enter the stable. It is too dark to see anything, so they light a torch, startling several of the horses.
- They start searching the stables.
- They find Consthus' equipment and start examining it.
- The demon begins to ooze through the ceiling.
- The demon lashes out a tendril, killing the thug bearing the torch. The torch rolls along the ground but does not set anything alight.
- Tobias rushes in and slashes at the tendril with his sword, to no avail. Caz picks up the torch.
- The demon kills another thug; Caz flees. As he runs past the demon, the creature takes a Free Attack on him, severely injuring his shield arm. Tobias attacks the demon once more.
- The demon kills Tobias.
- The demon refuses to follow Caz, because of the brightness of the burning torch that he is carrying. Instead, it flows into the sewers of Parye through a grating and makes its way back to the Alchemist's Guildhall.

The Second Day of Jousting

When Tobias fails to arrive for the second day of the tournament, Isabelle announces that the missing knight's place in the contest will be given to one of the other contestants who was knocked out in the first round.

The remaining defeated contestants who still wish to compete – Abelard, Mercadier, Barab, Ignace and Zoumal – gather in the square and a second, impromptu melee is held. Barab and Zoumal form a team and quickly eliminate Mercadier and Abelard but then Zoumal turns on Barab, allowing Ignace to defeat both of them swiftly. Still breathless, Ignace hurries to his horse and prepares to tilt against Consthus. Guildmaster Falco offers to treat Ignace's wounds before the bout and the two go to the Alchemist's tent while the other bouts of the day are held.

In the alchemist's tent, Falco calls up the demon from the sewers and it kills Ignace. Ignace's body is dumped in the sewers and the demon takes his armour. As Ignace never revealed his hideously scarred face to anyone, no-one will know that it is the Demon and not Ignace inside the armour and the armour will protect the Demon from the hateful bright light of the sun.

Meanwhile, the other jousts of the day take place.

The winner of the melee faces the Warrior in Jet and Gold. If Claude won the melee, then the Warrior defeats him almost contemptuously, unhorsing him in the first tilt.

If a Player Character won the melee, then the Warrior approaches him before the Joust. '*Your fate is a strange one, sir. Chaos and Order have you in their grasp, pulling you this way and that. Can you hold to the true path and find Balance?'* If the player's answer is something like '*yes'* and not '*what the hell are you blithering about, you armoured freak'*, then the Warrior nods and says '*then hold to your path'*.

When the joust begins, the character suddenly notices that the lance in his hand and that of the warrior, are un-blunted and made of solid wood. This is not a joust for show or sport – one jouster will die! If the character shies away, jumps off his horse or otherwise avoids the joust, then at the last moment the Warrior drops his lance and just punches the character in the face, sending him flying. On the other hand, if the character holds true and keeps his un-blunted lance pointed at the Warrior in Jet and Gold's heart, then at the last moment, the world seems

to *twist* and the two jousters pass each other harmlessly. The Warrior's horse canters on a few steps, then stops and the Warrior dismounts and salutes, giving the character the victory.

Faris defeats Blenker; the old Germanian cannot cope with the younger knight's strength. Caz loses to Sir Daelis but it is a hard-fought battle. The two are even on lances but then Daelis draws his sword and they fight until Sir Caz is stabbed. The crowd goes wild.

Finally, Consthus and a 'rejuvenated' Ignace arrive and tilt. Ignace seems unsure at first and fails to strike home in the first tilt. By contrast, Consthus solidly breaks his lance on Ignace's armour. The Granbretanian expects Ignace to fall, as he has been drenched in poison vapour but poison does not affect the Demon of Parye. In the second tilt, Ignace knocks Consthus to the ground and wins.

Strange Omens

At some point on the second day, the Warrior approaches the characters. He points to a particular belltower overlooking St. Antoine's Square. '*The Champion stood there, once*' he intones, as if carrying on a conversation started long ago with the characters, '*because there, the whole of Parye sees itself. Go there when you need to bring light to the darkness*.' His cryptic message complete, the Warrior spins on his heel and strides away.

If the characters investigate the tower, they discover that it is the belltower of the Church of the Rose, a minor sect that thrived in Parye centuries ago; it has since been taken over by the Red Church of Rome. The belltower is apparently unexceptional, save for two things. The first is the view – from this spire, you can see all the crystal roofs of Parye. The second is the absence of a bell – there is a pedestal where the bell should be.

The belltower does have an important property but not one that is immediately relevant to the character's situation. Any light placed on the pedestal is reflected and magnified and refracted by the crystals of the city. If the light is bright enough, then the whole city is illuminated in a glorious radiance. The characters can use this to defeat the Demon of Parye.

The Third Day of Jousting

On the third day, the rain returns. Dark clouds hang over the city, threatening a downpour and blocking out the sun. The spirits of the crowd are subdued but St. Antoine's Square is still overflowing as people throng there to see the last three jousts of the tournament.

Guildmaster Cornelius looks distinctly nervous. His champion, Faris, has not done half as well as hoped. He has defeated both his foes but has not yet faced a strong opponent. On the far side of the podium, Guildmaster Falco is excited. His champion, Daelis, is assured of making it into the final. The last foe is one Falco controls – the Demon of Parye, wearing Ignace's armour.

The first bout is between either the Warrior in Jet & Gold or a Player Character and Sir Faris. If it is the Warrior, then Sir Faris survives one tilt against the Warrior but is unhorsed in the second. It is a tremendous upset, a completely unexpected result. Faris' golden armour lands solidly in the mud, while the Warrior remains resplendent and unsoiled.

If it is a Player Character, then Faris is likely to be a difficult foe, against whom they will have to spend Fate points to be victorious.

The second bout of the day is between Daelis and Ignace. Falco leans forward eagerly and calls one of the betting touts over to put more money on Daelis.

The joust begins and the two charge towards each other, faster and faster. Both lances strike home but before either can fall, Sir Ignace reaches out and grabs Daelis by the throat and lifts him off his charging horse. With inhuman strength, Ignace smashes Daelis head-first into the rail dividing the tilt-yard in two. Daelis is killed instantly.

Falco turns and runs into the crowd, terrified.

The Demon Unveiled

The finale of the joust, it seems, will be between Ignace and the winner of the last bout (probably a PC; otherwise the Warrior in Jet & Gold). Player Characters will probably chase after Falco, to learn what he knows. Brave or foolish characters can challenge the Demon immediately but that will just provoke the final confrontation (see Page 46).

If the characters hunt down Falco, then he confesses everything. He opened a crystal said to contain a demon and used it to eliminate rivals in the tournament. He wants the cup, the Maiden's Cup, it is a relic of the Alchemists and with it he can bring back the wonders of science and the glories of the past, from before the Tragic Millennium.

If the characters interrogate Falco, he tells them everything he knows about the Demon. It was imprisoned in a crystal held in the Alchemist's vaults for centuries. The Demon is vulnerable to light but he does not know any other way it can be hindered. It was obeying him up until it killed Daelis. He believed that he could dismiss it with a spell but he tried the incantation when it was fighting Daelis, it had no effect. He does not know how to stop it.

The Final Confrontation

Unless the characters expose the Demon's true identity to the crowd, then the joust will continue. The Demon is slipping out of Falco's control but has not yet developed any desires of its own save spreading chaos and suffering.

If the Warrior is the one jousting with the Demon, then he rides into the lists and looks up at the sunless sky. He pauses for a moment near the characters and gestures with his lance at the belltower. *'Set a light there, quickly! Be ready!'* He then tilts against the Demon. The crowd cheers – neither 'Ignace' nor the Warrior in Jet & Gold are local heroes but this tournament has been full of exciting violence.

The two charge each other and the Warrior knocks Ignace off his horse. The impact is such that the Demon's armour cracks and breaks, letting tendrils of shadow leak out. The Demon wriggles out of the armour and slashes at the Warrior and the surrounding crowd. The day is so dark that the Demon is largely unaffected by the sunlight, but it does move to the shadowed side of the square immediately. The crowd panics and flees. The Warrior slashes at the Demon with his great two-handed sword, its edge burning with a blue light. He roars at the characters to get to the belltower.

If a Player Character is jousting with the Demon, then events run in a similar fashion as above. The Demon rides up in Sir Ignace's armour and enters the lists. With a successful Perception test, the characters notice the towering shape of the Warrior in Jet & Gold lurking in the crowd. The joust runs as normal but if the Demon is unhorsed or defeated, it then attacks.

If the Demon is reduced to SIZ 1, then the Warrior tells the characters to trap it in the Maiden's Cup.

Aftermath

If the Demon is imprisoned, then the characters can flee Parye in the confusion with the Maiden's Cup. If they actually won the tournament, then they can wait until the panic stops and take the winner's purse too.

The Chalice of Adamant: All the Chalice of Adamant can do without the correct spell is produce a fist-sized piece of transparent crystal. With the correct sorcery, however, the Chalice can produce a liquid that hardens into near-invulnerable crystal. Count Tierkreis has sufficient knowledge to do this and can perform the spell when the characters bring the cup to him. By coating armour in this liquid crystal, Tierkreis can increase the AP of a piece of armour by +2. Each location coated costs 5 Focus Points.

Fighting in St. Antoine's Square

To defeat the Demon of Parye, the characters need to do the following:

- Shine a bright light on the Demon. The easiest way to do this is to climb the Belltower and place a bright light on the pedestal. Characters could use a flame-lance, a burning torch, a lantern, a spell or something more creative. A light in the Belltower will be reflected by the whole Crystal City. A bright light will cause the Demon to shrivel and shrink.
- Once the Demon is reduced to SIZ 1, it must be trapped in the Maiden's Cup. This requires a successful Unarmed or Martial Arts test to catch the creature.
- Finally, the cup must be activated. Both the Warrior in Jet & Gold and Guildmaster Falco know the spell to activate the Maiden's Cup. If neither is present, then the character holding the cup can activate it by spending five Focus Points. When the Cup is activated, a crystal forms in it, encasing the Demon in the same prison it was in before Falco freed it.

Stealing the Cup

Characters can ignore the whole jousting tournament and just steal the Maiden's Cup. For the duration of the scenario, the Cup is stored in the Goldsmith's Guild at night. The Goldsmith's Guild is absolutely impenetrable to burglary, as the characters will learn if they ask any one of Parye's criminal gangs. If the players are stupid enough to try to rob the most heavily fortified bank in France, then they will get slaughtered by the Goldsmith's army of guards.

Each morning, the Cup is brought through the streets of Parye to St. Antoine's Square. It begins in the Quarter of Guilds, then is carried through the wide boulevards and over the bridge into the Ile de la Cite. It winds its way though the crystalline wonderland of the city centre, passing before the great tower of the Cathedral at Parye's heart. From the centre, it crosses the Seine once more and enters into the Noble Quarter. Here, it passes by many once-great buildings before turning at the Diamond Seraglio and entering a maze of narrow alleyways that leads past the Church of the Rose and then onto St. Antoine's Square.

The Cup is carried in a ceremonial cart, marked with the symbols of the city. If it is raining, as it is on the first and last day of the scenario, then the Cup is placed inside a silken tent. On sunny days, then it is shown to the assembled crowds. The cart is escorted by Sir Faris, the Goldsmith's Guild's champion and a dozen Golden Guards.

In St. Antoine's Square, the Cup is placed on a podium in full view of the crowd. Again, if the day is damp, then a silken tent is placed over it to protect it but a flap of the tent is opened so the crowds can see the Cup. Four Golden Guards stand at the corners of the podium; Isabelle D'Averc and the two guildmasters will also be present.

The winner's purse is carried with the cup. It is a small iron-bound chest containing 20'000 silver coins.

Gathering Information

Characters trying to gather information about the Cup's security will have to consult with the city's criminals or else observe the movement of the Cup themselves. The jouster Sir Daelis is an infamous legbreaker and enforcer for the gangs but during the tournament, he is bribed by Guildmaster Falco to work for the alchemists instead.

Stealing the Cup

The best time to steal the Maiden's Cup is on either the first or last day of the scenario, during the rain. The cart passes under several bridges and arches and a very swift character could hang from a bridge, cut a slit in the top of the tent, drop down, grab the cup and then escape when the cart goes under the next bridge. The characters could also draw the guards away with a distraction, use sorcery or rally the criminal gangs of the city.

Advancement: Six advancement rolls at least, plus three Fate Points if the characters manage to get the Maiden's Cup.

THE MOON BOG

'Vanished! Impossible. How can a whole town and a hill vanish? It is still there. They have erected some kind of screen around the place.'

Baron Meliadus rode wildly down to where the town walls had been, expecting to meet a barrier, but none blocked him, and his horse trampled over mud that looked as if it had recently been ploughed.

'They have escaped me!' he howled.

— The Mad God's Amulet

The characters are sent to Eire, to make contact with an ancient Research City that appears in the bogs of Gley once a century. Having found a way past cannibal barbarians and Granbretanian hunters, they discover that the city is now stranded in time and is about to be overrun with monsters from the dawn of time. Only their efforts can save it!

The island of Eire is a wilderness of bogs and thick woods, a land long ago abandoned by civilisation. Not even fragile order of feudal lords and peasants that holds sway in Europe has endured here. The wild tribes squat in their isolated forts, warring over the scanty patches of farmland that have not been tainted by poison or reclaimed by the woods.

In latter centuries, the Dark Empire has established ports in the south of the island to service the warships of the Shark. The Beasts now treat Eire as their personal hunting ground, chasing wolves or bears or barbarians through the thick woods on horseback. It is the most savage realm in Europe, a land where there is no law or justice, just rain and dark woods and the ceaseless drumming of the cannibals,

Joyeuse's Codex notes the existence of a Research City in Eire, similar to the ruined city of Halapandur in Yel. According to the Codex, the city called Hybrasil appears on certain moonlit nights, materialising in the bogs of the north-west. Count Tierkreis believes that he knows a way to summon the city by breaking a crystal stone. The characters' mission is to travel to the land of Gley, in the north-west of the island and use the crystal to bring the city down.



Count Tierkreis' Command

The characters are summoned to the Count's study by Jarek. The Count is surrounded by scraps of paper and scribbled notes, as he works on translating the Joyeuse Codex. He jabs a finger at one particular passage. '*Look at this! Well, you can't, because it's encoded but still! She visited a research city, a functional research city, not like Halapandur in Yel but an intact city.*

'The ancients built many such places. In these cities, scholars from every discipline would gather and share wisdom. Many of the greatest advances in the years before the Tragic Millennium came from such councils. Sadly, all these cities were destroyed or vanished during the wars. There are ruins in Yel, in Germania, in Scandi, and there are stories of intact cities in the Middle East but all too often these tales come to nothing.

As a Stand-Alone Game

Eire is on the fringes of Europe and wandering adventurers are unlikely to end up there on random travels. Still, there are ways for the characters to be sent to Gley. Once in Gley, they can hear rumours of the fabled city and it can appear as they roam the bogs.

- A fierce storm could shipwreck the characters on the shores of Eire.
- Characters captured by the Dark Empire could be sentenced to death and executed by being set free in the woods of Eire, then hunted by Dark Empire horsemen
- Research cities are said to contain wondrous artefacts and treasures, ready for the looting.

Before the War: Eire has been unchanged for centuries. Granbretan holds the port of Keark in the far south. They have built Keark into a fort of red sandstone and gloomy warehouses, where trading ships and warships dock. North of Keark, there are extensive farms and estates in the region called the New Pale, then comes Huon's Wall, a barrier against the barbarians of central and northern Eire.

No Europeans bother travelling to Eire, although there are pirate coves and small settlements along the north coast.

During the War: Eire played no part in the war for Europe. The worthwhile sections of the island had been conquered centuries before.

After the War: After King-Emperor Huon's death, many Beasts fled Flana's new regime and took refuge in Eire. Citing the needs of her new kingdom, Flana has abandoned all claims on the island of Eire. It has become the last, desperate outpost of the Dark Empire, where bitter and defeated Beasts sulk, whip their slaves and dream of the glory days. Keark has none of the scientific sorcery of the Empire; it is not a seed from which empires can grow.

'Joyeuse writes of a city called Hybrasil, in Eire. When the wars came, the people of Hybrasil realised that doom was upon them. Rather than perish, they moved their city out of time, skipping it across the seas of fate like a stone. It appears every century or so, manifesting for but a few hours in our world. Joyeuse visited it during one of these brief appearances.'

Tierkreis coughs. *'Joyeuse speaks of a foundation crystal, the only remnant of Hybrasil in this dimension. She was able to summon the city by casting a spell on this stone. If this stone were broken, then the city would return to this dimension. Go to Eire, find the stone, and bring Hybrasil back. Gather the knowledge of the lost past from the people of that fleeting city.'*

Tierkreis hands the character a copy of Joyeuse's map, which shows the supposed location of Hybrasil. It is in the land of Gley, in the north-west of Eire, right in the middle of cannibal country.

As the characters are leaving the Lietzenburg Palace, they meet Lady Phora. She pauses on the stairs for a moment, looking as though she is trying to recall some name that is on the tip of her tongue. She turns to the characters and says '*Tell Alia to look in the Salthill Mound. That's where she left it.*' If the characters question Lady Phora about this cryptic advice, then she claims to have no memory of saying anything and is quite irritated by the characters' questioning of her.

Sad Tales of Eire

Jarek, Tierkreis' manservant, is an Eirishman and will describe his homeland to the characters, to warn them of the horrors they will face. Eire, he says, is a hard land, all grey and green. The rains never stop and the forests are thick and tangled. Boars, elk and wolves of great size are common and there are all manner of monsters, mutants and strange horrors. The people are no better than animals. They wear filthy furs and rags and eat their neighbours. They have lost even the art of iron-working

and there are some tribes in north Fookindubun that have even forgotten how to speak and communicate solely by whooping and beating on their drums of human skin.

A portion of the southern island is ruled by Granbretan. They've built a wall, Huon's Wall, to mark off their New Pale from the barbarian lands. There are small forts along the wall, which the Beast Lords call their hunting lodges. They ride out for sport, hunting the barbarians. There are a few farms in the good land south of the wall but these farms are given over to the dregs of Granbretanian nobility and are seen as a small step above exile or execution. The port town of Keark is the capital of the New Pale.

Beyond the wall, the countryside is trackless and wild. Much of the midlands are wyrmwood, home to monsters but the tribes are just as bad. The barbarian tribes each have their own colours and totems, which they fight for fiercely.

If the characters land in Keark, then Jarek warns them that they will have to find a way through the wall. The more influential Beast Orders have well-maintained hunting lodges but the smaller Orders like the Bear have not kept up the defences of their lodges and some gates are unguarded. Alternatively, the characters can just find a crumbled section of wall and climb over. Once into the barbarian lands, he suggests that the characters should stick close to the wyrmwoods of the midlands, to avoid running into the cannibal tribes.

The alternative is to hire a ship and try to land north of the wall. The barbarian pirates sometimes raid the Granbretanian coasts and travel in the Eirish sea is hazardous.

Jarek comes from Fookindubun himself, so he has never been as far west as Gley.

Getting to Eire

It is possible to buy passage to take the characters to Keark from southern Granbretan, at the cost of 1,000 silver coins but they will have to cross the whole island by foot to get to Gley. Hiring a boat to sail to Gley is much more expensive, costing 10,000 silvers. Resourceful characters may prefer to sneak aboard a ship or hijack one or even steal an ornithopter.

By Sea To Keark

If the characters are on moderately good terms with the Dark Empire, then they can buy passage on board the Eel ship *Devourer* from Londra to Keark. The *Devourer* is a cargo vessel, not a passenger ship, so accommodation is limited. She carries slaves from Scandia and Scarlan destined to toil in the plantations of Eire, as well as barrels of fertilisers and other chemicals from the great factories. The ship stinks and is so overloaded she wallows in the rough waters of the Eirish sea like a drowning pig, which is only fitting, because her captain is a pig and he should be drowned. He is a fat merchant called Fortus, who takes pride in packing more slaves into his hold than any other captain would dare. He has a low opinion of anyone who is not a Granbretanian and jokes about how the characters' homes will soon be conquered by the Dark Empire. If this scenario is being run after the fall of the Dark Empire, then Fortus has cast off his mask and the people in the hold are poor peasants being relocated at Queen Flana's expense, because their old homes in Europe were completely destroyed by the wars. In such a case, Fortus spends the crossing complaining about the good old days.

Still, the ship makes it across the sea and sails into the grimy Port of Keark. The town is full of steep hills and slaves being dragged to the markets. Many of the people in the town wear the masks of the Order of the Shark, as there is a huge naval base in the harbour, where the iron-bound warships dock. Visitors to Keark who are not Granbretanians or slaves are unknown – the characters will be challenged, several times, to prove that they are free men and may be attacked by slavers.

North of Keark is 100 kilometres of slave-tended farmlands and woods, leading up to Huon's Wall.

Huon's Wall

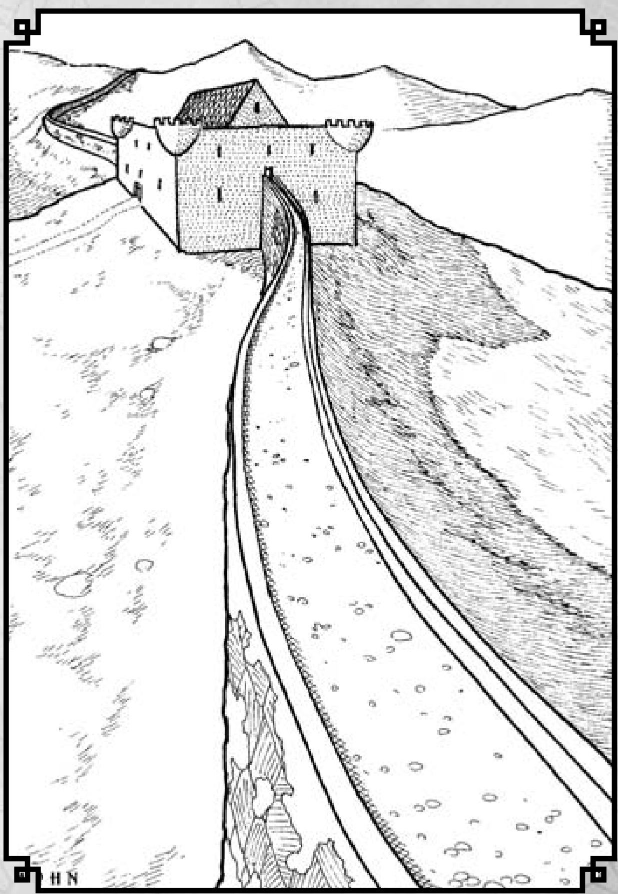
The wall stretches for hundreds of miles, marking the edge of Granbretanian territory and the beginning of the barbarian lands. The wall is crumbling in places and the cannibals sometimes steal south of the wall and kidnap slaves. They do not dare attack in force, however – they know and fear Granbretanian weapons.

Huon's Wall is four metres wide and six metres high. Climbing the wall requires an Athletics test, ranging between +40% in places where the wall has crumbled and collapsed, to –40% in places where it is well maintained. There are two dozen gates through the wall, each of which is at a Hunting Lodge controlled by a particular Beast Order. That Order is responsible for manning that Lodge and for security of that part of the

wall. Fox guards watch over the rest of the wall. Patrols ride out along the wall regularly. Each patrol consists of four Foxes on horseback.

Each Hunting Lodge is a small castle, built around a heavy gate. The castles are armed with flame-cannons and ornithopter landing pads, as well as telescopes and pens for hunting horses and D-wolves. The lodges can all communicate using heliographs. Depending on the prestige and activity of the lodge, there can be anywhere between two and fifty Beasts present. The Wolves, for instance, love hunting in Eire and there are always plenty of young Wolf hunters at the Lodge. By contrast, the Order of the Bear is largely exiled to Scandia and there are only two elderly Bears left to watch over their decaying Lodge.

These are hunting lodges, first and foremost. Inside, the walls are lined with mounted heads – boars, wolves, fierce cannibals. There are rugs and skins to keep the buildings warm and dry even on cold Eirish nights and the Beast Lords love to drink by the fire and swap stories of how they tracked a bear back to its cave or cornered a particularly tough barbarian mother who was fighting for her children.



There are three ways the characters can get past the wall:

- **Climbing:** Easily accomplished but unless the characters are careful to watch for patrols, then they will be spotted by a Fox patrol. If they kill the patrol, then hunters will be sent out – see *The Hunt,* below.
- **Storming a Hunting Lodge:** Even more ambitious and probably suicidal. Even the most lightly-defended lodge still has flame-cannon artillery and half a dozen D-Wolves who are trained to obey the Beast warriors present.
- **Bribery or Bluffing:** Characters could do the traditional thing and mug a few Granbretanians in Keark and use their masks as a disguise.

North of the wall, the countryside changes instantly, becoming a tangle of forests and bogland, all trackless and strange. Survival tests become necessary to avoid becoming lost. If the characters' illegal passage into the barbarian lands is discovered, then the word is passed along the wall by heliograph or flare and hunting parties.

The Hunt

After their illegal crossing of Huon's Wall, the nearby lodges send out hunting parties to track down and punish the characters. If the characters have managed to sneak horses through the wall, then they can race ahead of the hunters. If they are on foot, then they will have to evade or fight the hunters in the wilderness of central Eire.

The most successful hunting party sent out after the characters is a group of Vultures led by the governor of Keark, **Khrikrof**. He is a vicious and crazed ruler, prone to random acts of violence and torture. He delights in chasing victims through the woods of his extensive estates in the north of the New Pale, which he was granted as a reward for his deeds in battle. Accompanying Khrikrof are his **Blood Wings**, a pack of hunters and sycophants who share in his bloodlust. They are also accompanied by a pack of six **D-Wolves** (see *Granbretan*, page 69). There is one Blood Wing rider per Player Character. The hunting party consists of Khrikrof, his riders and an ornithopter scout from the Order of the Raven.

The scout ornithopter takes off from the wall and flies to wherever the characters were last spotted. It does not have a flame-lance but does carry another invention of the Serpents – a tracking beam (see text box). The riders communicate with the scout by heliograph and so can follow the movements of the characters.

Scout Ornithopters

Scout Ornithopters are fast, light flyers with extra fuel tanks. They have the same statistics as Personal Ornithopters (see *Hawkmoon*, page 73), but can fly for up to 12 hours before stopping to refuel and recharge.

Tracking Beam

A tracking beam is a bulky energy projector that looks like a long spotlight. When shone on ground that has recently been trodden on, the beam causes all footprints and other signs of passage to glow with an eerie green light. By tuning the frequency of the beam, the operator can eliminate different sets of tracks, filtering out animal tracks or older or newer footprints to home in on a specific target. The beam does not work on water or surfaces too hard to bear marks, like bare stone but its energies can penetrate through forest canopies or snow easily. Trying to hide one's tracks is foolish, because the beam picks up the disturbances caused by scraping away footprints. To use a Tracking Beam, the operator must make a Mechanisms or Engineering test; if successful, he may apply his entire Perception score as a bonus to his Tracking tests.

The Ornithopter-mounted tracking beam allows the Raven pilot to use tracking while flying.

The characters have several options to deal with the hunters:

- **Stand and fight:** The characters can choose where they make their stand – Eire's wilderness has many ruined towers, tangled woods, open fields and sucking bogs to choose from.
- **Keep running:** The mounted Granbretanians are likely to be moving faster than the characters but by taking routes through difficult terrain – there is plenty of that in Eire – then the characters may be able to stay one step ahead of Khrikrof and his Blood Wings. Of course, prolonging the hunt just means that the Granbretanians get more and more bloodthirsty.
- **Hide:** Unless the characters find a way to bring down the ornithopter or hide from the tracking beam, then hiding will be virtually impossible.
- **Bargain:** The characters have not broken any of the major laws of Granbretan – at worst, they are poaching on the Beasts' private hunting reserve, which is punishable by a slow death but every offence against the Beasts can be punished by slow death, because they are the lords of life and death in the Dark Empire where the Maskless are concerned. However, the characters could possibly bribe Khrikrof with Tierkreis' silver or else with information about Hybrasil. Having a pack of well-armed Granbretanians on their side will help the characters immensely when it comes to dealing with the cannibal tribes of Gley.

Fighting the Hunters

For this encounter, emphasise the mud and gore and the natural hazards.

- Mist and rain could cut visibility, giving a –20% penalty to Ranged attacks.
- Characters could conceal themselves in undergrowth or hide in a lake and breathe through a hollow reed, bursting out to ambush an enemy.
- The countryside here is filled with poisonous plants and fungi from the Tragic Millennium. A Lore (Plant) test lets a character avoid highly painful nettle patches and thorn bushes or the fungi that will burst and spew a cloud of choking spores (Resilience test to avoid losing your next 1D4 Combat Actions).
- Animals and other threats could be drawn by the sound of combat – see Dangers of Eire, Page 54.

Khrikrof's tactics are to track the characters using the fearsome D-Wolves. When the Wolves find the characters, then the Blood Wings harry and chase the characters on horse-back, avoiding melee if possible and trying to exhaust the characters. A few rounds of chasing that counts as Heavy Activity will quickly force the characters to make Athletics tests to avoid becoming

fatigued. Once the characters are Tired, the Beasts move in for the kill.

Khrikrof will send his Blood Wings in first, while he watches the fight. If any of the Blood Wings appears to be losing, then he charges in to aid his follower.

By Sea to Gley

If the characters try to take a ship to Eire, the only vessel they can hire is the *Grim Grey God*, a battered sailing vessel captained by an old Orkneyman called Tambor Quince, who claims fervently to be only from Orkney by mischance and that his true home is a now-sunken island called Qwghlm (pronounced *Taggum*). He claims to be half one thing and half another and he is certainly half deaf, half blind and one-legged. He is, however, entirely mad. His ship, the *Grim Grey God*, plies the sea-routes of the Eirish Sea, smuggling goods under the 'iron noses' of the Order of the Barracuda. For 10,000 silver coins, Quince will take the characters across the sea.

The crossing of the Eirish Sea is uneventful; while the characters sight Granbretanian warships several times in the distance; old Quince is adept at avoiding patrols. Soon, the green coast of Eire is within sight.

Quince will not dare go too close to the New Pale, so the only viable route is along the north coast of the island. The north coast is lined with the crumbled ruins of statues, all of which depict men in armour staring out to sea, as if watching against some foe. These statues have been vandalised some time in the past; some were pulled down, others were scarred and smashed. At the feet of the statues, there are small towns, built in a completely different style. Quince cautions the characters against landing the boat in that region – it is said everyone who lived there was dragged into the sea by monsters, long ago and the land remembers.

A few days after leaving Granbretan, the characters spot a black sail on the horizon. It is an Eirish pirate vessel and it is heading straight for the *Grim Grey God.*

The Grim Grey God

Hull: 2
Structure Points: 40
Structural Integrity: 15
Crew: 1-3 sailors, up to six passengers
Speed: Sail Only
Weapons: None
Modifier: Boating +0%

The Pirate Vessel

Hull: 2
Structure Points: 50
Structural Integrity: 12
Crew: 12 sailors
Speed: Sail Only
Weapons: None
Modifier: Boating +0%

Fighting With The Pirates

- Ranged attacks on a moving boat suffer a –20% penalty to hit.
- When the pirates are firing their bows at the *Grim Grey God*, there is a one-in-three chance that the arrows hit the hull harmlessly. Otherwise, the arrows hit a random crew member.
- If the pirates get close enough to board, then they try to jump from their ship to the *Grim Grey God.* Leaping across requires an Easy (+20%) Athletics test. A character who fumbles gets caught between the two ships and is crushed, suffering 2D6 damage to a random location.
- Both ships are sailboats; characters can fight around the masts or attack the sails with flame-lances or sorcery.

The Pirates

The pirates are sailing a crude wooden boat, its hull armoured with animal skins. They are armed with shortbows and javelins and make it clear by lewd gestures and jabberings in their impenetrable native tongue that they want the *Grim Grey God* to surrender so the pirates can loot (and possibly eat and/or fornicate with) the characters. Tambor Quince wants to flee, to try to out sail the pirates but the players may prefer to fight, especially if they have flame-lances or other ranged weapons.

The pirates are from the Dameen clan, who rule the territory north of Gley. They are notorious pillagers, raiding as far east as Scarlan. They sharpen their teeth to better devour their enemies and play curious instruments made from the lungs and ribcages of defeated enemies. They paint themselves in orange woad instead of wearing armour.

If the characters turn and run, then Quince can try to out sail the pirates. This is resolved as a series of opposed Skill Tests. The characters can aid Quince – each character may add 10% of his Boating score to Quince's total. If Quince's result beats the pirates by more than 100, he escapes.

	Pirates			
Quince	**Fumble**	**Fail**	**Success**	**Critical**
Fumble	No effect	Pirates come within missile range and fire bows, –20% to Quince's next Boating test	Pirates catch the *Grim Grey God*	Pirates catch the *Grim Grey God*
Fail	Quince gets +20% to his next Boating test	No effect	Pirates catch the *Grim Grey God*	Pirates catch the *Grim Grey God*
Success	Quince gets +40% to his next Boating test	Quince gets +20% to his next Boating test	Pirates come within missile range and fire bows, –20% to Quince's next Boating test	Pirates catch the *Grim Grey God*
Critical	Quince escapes the pirates	Quince gets +40% to his next Boating test	Pirates come within missile range and fire bows	Pirates come within missile range and fire bows

Alternatively, Quince can sail for the shore and drop the characters off; the pirates will drop a shore party of six pirates off while the rest go to hunt Quince. The characters can then go overland to Gley.

Dangers of Eire

Characters crossing the Eirish countryside by foot may encounter any of the following dangers.

Roll	Encounter
1-2	1D6 Wolves, out hunting.
3-4	2D4 Cannibals, war party.
5-6	Poison fog, a rolling bank of yellow fog that is deadly if inhaled. The fog moves with the wind and is heavier than air, so it moves downhill. A character caught in the fog must make a Resilience test every round or take one point of damage to the chest.
7-8	Sucking bog, which drags the character down. The character will be dragged under the surface in his (25-SIZ) rounds, minimum six rounds. He can escape by getting a Critical success on an Athletics test. If he fails the Athletics test, though, subtract one from the number of rounds left before the character sinks.
9-10	Uncharted wilderness. The characters must make a Survival test or become hopelessly lost.
11-12	Hunger Worm (see page 152).
13-14	1D4 Daurog (see page 153).
15-16	Yelish Felbeak (see *Hawkmoon*, page 148).
17-18	2D6 Minim (see *Hawkmoon*, page 145).
19-20	Swamp Denizen (see *Hawkmoon*, page 147).

The Land of Gley

Gley is ruled by a loose alliance of a dozen or so cannibal tribes. They still war on each other but they co-operate to keep the monsters and mutants out. The most powerful tribes of Gley are the hulking brutes of the Geeborners, who have giant blood in them and the religious cultists of the Dunnies, who babble nonsense and rant about demons and ghosts. All of the tribes practise a variation of the same cargo cult religion, born from their brief contacts with the Research City of Hybrasil.

The city of Hybrasil was one of the Research Cities of the era before the Tragic Millennium. When the wars began, the people of the city realised the world they had known was doomed. Rather than watch civilisation crumble, they chose to flee forward in time, jumping ahead like a stone skipping over the waters. The city intersects with normal reality for a few hours every century or two. For the people of Hybrasil, the Tragic Millennium began less than a month ago. They are waiting for the future time when peace and civilisation has been restored to Europe and they can stop jumping in time.

The barbarians have formed a cult based around the city. Every few generations, the Gods appear in their shining city and ask for tidings of the outside world. The barbarians always say the same thing – all is chaos in Eire and the men across the water are cruel and warlike. The Gods reward the barbarians with gifts, like medicines that cure all illnesses or knives that never grow blunt, before vanishing again. Some barbarians have even gone with the city when it jumped away, returning 100 years later without having aged a day but they cannot leave the city – if you jump, then leave Hybrasil, the years catch up with you and you crumble to dust.

If the city could stop jumping, then the wonders and knowledge of Hybrasil could rebuild the world – however, they cannot stop jumping. The time-travelling city attracted the attention of extra-dimensional entities, the Yaddathim, also known as Time-Beasts. The energies of the city's time travel engines are food to the monsters and everything in the city is suffused with these energies. These horrors follow the city through the time-stream and want to devour everything in it. The city will have to keep jumping ahead until the technology of the outside world has developed enough to deal with the Yaddathim permanently.

Centuries ago, Hybrasil was visited on one of its brief manifestations by the scholar Joyeuse. She helped the people of the city erect a temporary defence against the Yaddithim. The city moves forward in time by means of crystal engines. She took one of the crystal engines out of city and buried it in a cave. The engine distracted the Yaddithim for a time, allowing the city to escape. That engine is now buried deep beneath the earthen mound called Salthill.

The Moon Bog

The Moon Bog is the holy ground of the tribes. It is where Hybrasil materialises. The region's name comes from its appearance – some quirk of the arcane science used to transport the city means that the silver spires and shining domes of Hybrasil can sometimes be seen reflected in the stagnant bog water.

In the centre of the Moon Bog is the Anchor Stone, a cylinder of glowing white stone as tall as a man. The Anchor Stone is a crystal that keeps Hybrasil anchored in reality. The city materialises around the Anchor Stone after each jump forward in time. The stone is the holiest relic of the tribes. Only the priests may approach the Anchor Stone.

The Tribes

The Tribes of Gley are civilised for cannibal barbarians. They practise farming, unlike the savage hunter-gatherers of the rest of Eire. They can make weapons out of bronze. The two tribes most likely to be encountered by the characters are the Dunnies and the Geeborners. Other tribes include the Keeawa and the Brenoin.

Each tribe controls a few ring-forts and villages. The largest tribes have around a thousand members, of which 300 – 400 are warriors. Battles are fought with sword, spear and bow. The relics given the gods are rarely used in warfare – the gods do not usually give weapons to the faithful and in any event, divine weapons should be reserved for use on monsters and outsiders. The outskirts of Gley are dotted with watchtowers and lookouts atop trees, which guard against intruders. If a threat is spotted, they sound a horn and summon warriors from the nearest village.

While other clans in Eire practise cannibalism as often as possible, eating those they catch, the Gley tribes primarily use cannibalism as part of their religious

rituals. Traditionally, those caught desecrating the sacred Moon Bog or insulting the tribal leaders are chained to the Anchor Stone for a day and a night, as an offering to the gods. If the gods do not choose to take the sacrifices, then the clans thank the Gods for being so generous and eat the sacrifices themselves.

Some members of the clans carry technologies from Hybrasil. These are mostly trivial items but are of great spiritual significance to the Gleymen.

Characters among the Tribes

Significant NPCs in the tribes include chieftain **Cearl** of the Dunnies, **Maroc** of the Geeborners, **Rheodri** the priestess and the Granbretanian spy **Galfas.**

Cearl is the chieftain of the Dunnie clan. He is an elderly man but shows little sign of his age upon his face. Like many of his kin, he appears to be insane and jabbers about spirits and monsters and sorcery but Cearl uses this reputation to get others to underestimate him. Cearl is old enough to remember the last time that Hybrasil materialised; he remembers the strange metal towers melting out of thin air, the shining streets appearing over the marshes and the eldritch whine of the time engines. Most of all, he remembers the time just afterwards, when horrors with tentacles appears over the marsh and lingered for months, killing anything they touched with a withering curse. As far as Cearl is concerned, the best place for the gods is very far away, where they keep very quiet. He worries that interference with the Moon Bog would draw the attention of the gods and the demons that chase them.

Maroc is a young warrior, one of the mightiest of his tribe. He is a savage cannibal, who has been known to raid clans beyond Gley for meat. He has heard rumours of the mighty Dark Empire and does not know if they are allies or enemies of Gley – the tribes are so distant from the New Pale or the coast of Yel that he has only rumours and stories to learn from. His advisor, Galfas, is a Dark

Wonders of Hybrasil

Glow-Stone: This is a crystal cube the size of a pebble. When the sides are squeezed, it begins to glow brightly, shining light around it as brightly as a bonfire. The light lasts until the cube is squeezed again.

Personal Shield: A personal shield is a set of three silver rings. One is worn around the user's neck, the other two around the wrist. It takes one Combat Action to activate the shield. While active, it absorbs up to five points of damage before discharging. The shield automatically recharges itself after 24 hours of inactivity.

Vitality Talisman: This is a small sphere of green metal, worn on a chain around the neck. The wearer benefits from a +10% bonus to his Resilience and his natural healing rate is doubled.

Skimdisc: A skimdisc is a two-foot-wide flat disc of white metal. It can hover half a meter above the ground. When tilted, it flies in the direction of the tilt at a speed of four metres. A skilled operator can therefore move over treacherous ground like swamps or even over water. The disc always stays half a metre over the ground, so it does not strictly fly – a character could use the disc to cross a river but not a chasm.

Spear of Light: A spear of light is a hollow cylinder that can project a beam of energy. The beam is fired using the Throwing skill and the beam deals 1D6 points of damage to whatever it strikes, ignoring armour. The spear has a range of 100 metres.

Purification Ring: The purification ring is a ring of blue crystal. When passed over food or drink, the ring removes all common poisons or taints, making it safe to drink. The ring does not work on some of the more obscure poisons used by Granbretan.

Empire spy. Maroc is caught between Galfas' whispered advice and the weird commandments of Rheodri.

Rheodri is the priestess of the Anchor Stone and so is the only person permitted to live on the Moon Bog. She believes she can channel the commandments of the gods by listening to the Anchor Stone. The old crone is quite mad – the whispers and feelings she perceives when she listens to the stone do not come from Hybrasil, they come from the Yaddithim.

Galfas is a spy from the Order of the Weasel, sent to gather information about the legendary city of Hybrasil. A previous Granbretanian researcher dismissed the tales of Hybrasil's infrequent manifestations as a myth and Galfas believes that the technological relics come from a buried cache somewhere in the Moon Bog. While he searches for this cache, he has been busy, poisoning Maroc's mind with tales of the power of the Dark Empire. If the Granbretanians ever bother with conquering Gley, then they will use Maroc as a cat's paw. He wears a Flesh Mask (see *Granbretan*, page 53).

Dealings with the Tribes

If the characters do not hide from the watchtowers and look-out posts, then they will be spotted by the Gleymen scouts. The scouts will sound the alarm, summoning a war party of a dozen warriors. Unless the characters are able to convince the Gleymen that they are friendly, which requires good roleplaying and a successful Influence test, then the cannibals will try to capture the characters.

Captured characters will be brought to the nearest village (roll 1D6 – 1-3: Dunnie, 4-6: Geeborner) and imprisoned until the chieftain can judge them. They will be put in a hut on the outskirts of the village, bound by heavy ropes and watched over by a guard.

If the characters are captured by the Dunnies, then Ceorl will question them about their intentions in Gley. If they tell the truth, then he is alarmed and hands them over to Rheodri to be sacrificed. If they lie, then they may be freed if they agree to join the Dunnie tribe and live in Gley for the rest of their lives – the Dunnies need fresh blood to compete with the rising strength of the Geeborner.

If the characters are captured by the Geeborner, then Galfas sneaks into the hut where they are being held and questions them. His main interest is finding out what they know about Hybrasil and the 'sorcery cache' he believes exists on the bog. If the characters do not co-operate, then he hand them over to Rheodri but ensures that the bonds tying them to the Anchor Stone are loose enough for them to escape; he will then try to follow them to the cache.

Captured characters are tied to the Anchor Stone by ropes, while Rheodri dances around them skyclad, chanting about the doom and death and destruction and horrible pain that awaits them. The ropes can be broken with a successful Athletics test (+40% if the characters were captured by Galfas). Captured characters will be stripped of their equipment and possessions.

Fighting in Gley

Cannibal barbarians! Skulls and flayed flesh and lumps of sticking people-meat! Salt-water bogs and torrential rain!

- Dunnie barbarians cavort and chant and hurl insults as well as spears. They move like possessed creatures, limbs jerking this way and that.
- Geeborner barbarians are hulking titans, who wade into battle with clubs and poisoned spears.
- If the characters are fighting in a village, then they are fighting the whole village. Women will fight as well as their men, and even children will sink their sharpened teeth into unarmoured legs.
- If the characters are fighting in the countryside, then Gley is full of mud pools and treacherous ground, giving a –10% penalty to Skill Tests. The natives know just where to step and can avoid this penalty.
- If the characters are fighting in the Moon Bog, then the natives are fearful and hesitant. The characters are treading on sacred ground.

Calling Down The City

To call down Hybrasil, the characters must smash the Anchor Stone. The stone has AP 5 and 50 Hit Points. It can also be smashed by a brute force Athletics test at a –40% penalty. Alternatively, the characters can use sorcery – a Magnitude 5 *Jamming* or *Neutralise Magic* spell will disrupt the Anchor Stone.

The crystal cracks asunder and the white glow fades away. Lightning leaps from ground to sky, and it begins to pour but the reflection of the silver city in the water is unaffected. Shapes begin to appear in the rain around the characters. Lights appear in the sky all around. The characters hear the sound of music, as if from a great distance. Slowly, slowly, the city materialises around them. Arcing metal bridges leap over dancing rivers. Spires of silver and gold and crystal reach into the clouds. Structures of surpassing beauty appear all around. As the city manifests, the characters see the shape of a woman standing in front of them.

If The Characters Do Not Break The Anchor Stone

If the Player Characters ignore Count Tierkreis' commands, then there are several other options:

- There are lots of cannibals in Gley. The characters could be surrounded by cannibals and forced to break the Stone in a last-ditch effort to escape.
- A stray flame-lance shot or fumbled sword blow could hit the Stone, shattering it.
- Galfas could follow the characters into the Moon-Bog, discover the Anchor Stone and destroy it as he tampers with it.
- Khrikrof could have followed the characters all the way from Keark and break the Stone as he attacks them.

Hybrasil

Hybrasil once had a population of 10'000, the majority of whom are scientists but there are only a few dozen left now. The rest were killed the first time the Yaddithim Time Monsters caught them. The city's domes are laid out in the pattern of a Celtic spiral. Each dome contains laboratories and libraries dedicated to a particular field of science. The inhabitants live in the towers that rise high over the city and beneath the ground are vast workshops and factories. Strange living machines and creatures grown in vats provide the workforce, making the dreams of the scientists into reality.

The city's computer system hangs in the air above. Symbols appear in the sky over Hybrasil, dancing as they burn through calculations of surpassing complexity. When one of the citizens of Hybrasil asks a question of the computer, a line of symbols descends from the empty air, displaying the answer. Merely gesturing is enough to command the immaterial computer.

Notable buildings in Hybrasil:

- **The Circle of Engines:** The Circle of Engines is in the middle of the city and it is where the characters find themselves when the city materialises. The (broken) Anchor Stone is in the exact centre of the circle, ringed around with other crystal machines. Unlike the empty and lifeless Anchor Stone, these crystal machines flicker with light.
- **The Golden Dome of Wisdom:** This dome is where the inhabitants of the city discuss political science and philosophy. The dome twists dimensions, so the current speaker is always in the precise centre of the auditorium. Mind-images of the greatest of philosophers and scholars are held in crystals in the roof and can be consulted.
- **The Silver Dome of Artifice:** This dome is connected to the workshops and factories below the city. It is filled with a glittering mist. The mist is made up of tiny fragments of metal and crystal, suspended in a gravitational web. When the people of the city desire to build a machine, they pass on the commands to the mist, which assembles it from the floating dust. Machines (or even living things) can be disintegrated easily in the mist.
- **The Amethyst Dome of Delight:** This dome is for pleasure and relaxation and the study of all related arts and sciences. With normal research disrupted by the Tragic Millennium and the time jumping, most of the city's inhabitants have gathered here to wait for the day when Hybrasil is safe once more.
- **The Emerald Dome of Healing:** The dome of healing can cure all ills and diseases. If any of the characters are injured or have lost limbs during the course of the campaign, then Alia will bring them to this dome where they are restored. The dome contains many pillars of light shining down; each pillar is a diagnostic device or a healing beam calibrated to a particular injury. Wounds and missing limbs are healed by a combination of cloning and life energy projection.
- **The Black Dome of Might:** This dome contains the secret weapons research of Hybrasil. For security reasons, only those who work in the dome can see the contents of the dome. Others see only an

impenetrable inky blackness within, a darkness that no light or other sense can penetrate.

- **The Singing Circle:** The Singing Circle marks the outer edge of the city. It is a fence of light that hums sweetly. It is also a high-powered particle accelerator that produces the city's energy.

The Manifestation

The Research City of Hybrasil has returned to the world and the Anchor Stone is broken.

The red-haired woman standing before the Player Characters, dressed in robes of silver fabric, is named **Alia** and she is one of the scientists of Hybrasil. She is accompanied by a servant, an engineered creature called the **January Custodian.** The January Custodian resembles a man but with green skin and prodigious musculature and has only a single eye. One side of the creature is grey and withered, as if one arm and one leg are centuries older than their counterparts on the other side.

If the characters were under attack by cannibals, then the Gleymen fall to their knees as soon as the city appears. They see the people of Hybrasil as gods and one may not make war upon the gods. They flee into the swamp and will play no more part in the scenario unless the players deliberately involve them. The people of Hybrasil see the degenerate cannibals as wayward children and will encourage the characters to leave the cannibals alone. The characters will not be troubled by the Gleymen again and are in fact now seen as demigods.

If the characters were under attack by the Granbretanians, then Galfal or Khrikrof flee from the city and retreat to the edge of the Moonbog, to call in reinforcements from the Dark Empire to capture the city. It will take several days for the Granbretanians to send sufficient forces to conquer Hybrasil but when they arrive, they will come in force, bringing assault ornithopters and stilt-walkers and powerful Serpents to smash down the city's defences. Most likely, the city will leave before the Granbretanians arrive.

Alia is initially confused by the characters, who are obviously not the Gleymen barbarians. She asks how long it has been since the city materialised; it last manifested when Cearl was a lad, only 60 years ago but was supposed to jump two centuries and who the characters are. Then she introduces herself.

'I am Alia, the administrator of this facility. We are from your distant past, before the wars. We cannot linger here – we are passing through time, leaping again and again into the distant future. One day, we will stop our voyaging and we shall give your children's children's children the secrets of this city – but we cannot stop today.'

If the characters explain their purpose here, Alia is initially fascinated. For someone to have sought the city out with a full understanding of what it is indicates that European civilisation and learning has risen to a far higher state than she surmised. However, she cannot share the secrets of the city with the characters – there is not enough time. She explains the situation.

'The time engines that drive our city forward were experimental and had never been used on such a scale before. Their energies drew the attention of extra-dimensional entities, who have attacked the city in the past. If the city stays in one time period for too long, the creatures will catch up and attack us. We managed to escape them once but now we have to keep moving to escape.'

When Alia discovers the damage done to the Anchor Stone, she is appalled. Without the Anchor Stone, the time engines will not function and without time engines to escape the monsters, the city will be devoured. Everything seems hopeless.

If the characters ask for ancient super-weapons and potent sorcery, then Alia will give them minor trinkets like those described in the *Wonders of Hybrasil* text box. Characters who agree to aid the city will be rewarded with more potent devices.

If the characters ask about how the city managed to avoid the monsters the last time, Alia explains. *'The monsters caught up with us but our scientists devised a way to distract them. We used a crystal like the anchor stone and charged it with power. Then, a visitor to the city from outside took the stone and hid it. To the extra-dimensional senses of the monsters, the hidden stone was a false trail that they followed away from the city, allowing us to leap ahead.*

'If only we had that second stone! We could use it to repair the anchor stone!'

If the characters ask about Joyeuse, then Alia smiles. '*She was an adventurer like you and she came to the city dozens of jumps ago. She stayed with us a few days, learning from us and bringing us news of the war but then we were attacked by the monsters. She helped fight them and when we devised our plan to draw them away, she was the only one able to accomplish it. We people of Hybrasil cannot leave the city, not until the time field is permanently deactivated and that will not happen until our journey is over. Joyeuse was an outsider, she never time-jumped with us, so she was able to leave the city and use the second stone to draw the monsters away.*'

If they ask for more clarification, then Alia briefly tells the story of her husband, Zeni, who tried to leave the city after their first jump. He crumbled to dust before her eyes – his loyal companion, the January Custodian, tried to save him but failed. Anything that leaves the city after a jump simply ages and dies.

If the characters ask about the location of the second stone, then Alia shrugs. The visitor to the city hid it somewhere. They can use their sensors to detect the stone but that will take time. If the players remember Lady Phora's cryptic message of '*Tell Alia to look in the Salthill mound*', then a puzzled Alia gestures and an image of an earthen mound appears. Something glows in the centre of the mound – the second stone. Alia turns and asks the players if they will aid Hybrasil and undo their mistake of damaging the Anchor Stone. If the stone from Salthill can be retrieved, then they can use it as a new Anchor Stone and jump ahead again. As the characters have never jumped with the city, they can go to Salthill (only a few kilometres away) and get the Second Stone back.

If the characters do not tell Alia about Lady Phora's message, then Alia activates a sensor-probe to scan the surrounding area. She says that this will take some time to run and that the characters should prepare to help defend the city. She brings them to the Black Dome so they can be given the equipment they need to fight the monsters.

The Time Beasts

At the Black Dome, each of the characters is given several devices that will aid them in recovering the stone from Salthill.

- **Phase Amulet:** When activated, this amulet allows the user to walk through any non-magical barrier. The user can step through stone, earth or even other people. When activated, the user stays 'phased' until no part of his body is intersecting with a solid object. The phase effect cannot be dropped if he would collide with any object when he un-phases. While phased, the user can see and breathe but cannot eat or drink (unless he has supplies on him). The amulet can be used up to seven times before becoming exhausted.
- **Greater Vitality Talisman:** This device works just like a Vitality Talisman (see above) but it also can heal up to three points of damage each day. The user must concentrate to use this ability.
- **Energy Weapon:** Either a flame-lance (as per *Hawkmoon*, page 119) or an attachment that fits onto any melee weapon and causes it to be surrounded in a lambent flame that permanently adds 1D4 damage to all hits and allows it to damage the Yaddithim normally.

Soon, the Time Beasts begin to appear in Hybrasil. If the characters know where the Second Stone is, then they can head straight for Salthill. However, if the characters have to wait for Alia to scan for the location of the stone, then they will have to help fight off the first wave of Yaddithim. The creatures attack by materialising in the air and reaching down with their life-draining tentacles. 1D4 Yaddithim attack Alia in the first wave – if she is slain, then by the time one of the other inhabitants of the city is able to complete the scan, it will be too late and Hybrasil will be destroyed by the Time Beasts.

Once the first wave has been dealt with and the location of the Second Stone has been determined, the characters can head to Salthill.

Salthill

The Salthill Mound is a huge earthen mound on the shores of the sea, covered in green grass. Apart from its unnaturally regular shape, it shows no signs of being artificial. It was originally raised by Joyeuse, long ago, to hide the Second Stone. The mound was enlarged by the Gleymen barbarians during the intervening years. There is no entrance, so the characters will have to use the Phase Talismans to enter.

Level One

Inside the mound, the first chamber the characters enter is this dark room. When they materialise, magical lights begin to glow within the walls, illuminating the place. It appears to have once been the foundations of a castle or

Fighting in Hybrasil

This should be a bizarre fight for the characters. The Yaddithim can appear out of nowhere, phasing in from other realities, so the characters will have to stay mobile and use the weird terrain of the city. If the characters are in trouble, then other citizens of Hybrasil can come to their aid, attacking the Yaddithim with spells and energy weapons.

- Random gadgets in Hybrasil have a 60% chance of doing nothing, a 10% chance of dealing 2D6 damage to the Yaddithim, a 10% chance of dealing 1D6 damage to the player, a 10% chance of dealing 1D6 damage to everyone around and a 10% chance of doing something completely bizarre.
- The Yaddithim may try to move the battle away from Alia, attacking one of the other buildings in Hybrasil like the Amethyst dome.
- Characters injured by the Yaddithim can be restored, even from the dead, if they only died a few minutes ago, in the healing machines of the Emerald Dome.

tower, which presumably was built and destroyed between the end of the Tragic Millennium and when Joyeuse hid the Second Stone here. A narrow staircase leads down. Engraved on one large flagstone with a laser-pen is a message '*JOYEUSE WROTE THESE WORDS. THIS PLACE IS ONLY FOR THOSE WHO SERVE HYBRASIL. FOR ALL OTHERS, IT IS CURSED. ARIOCH TAKE YOU IF YOU ENTER HERE WITHOUT REASON.*'

As the characters approach the staircase, a Yaddithim materialises and attacks. Another Yaddithim will materialise every 2D6 rounds while the characters are in the Salthill Mound – the creatures flocked to this place when Joyeuse hid the Second Stone here centuries ago and some still linger here.

Level Two

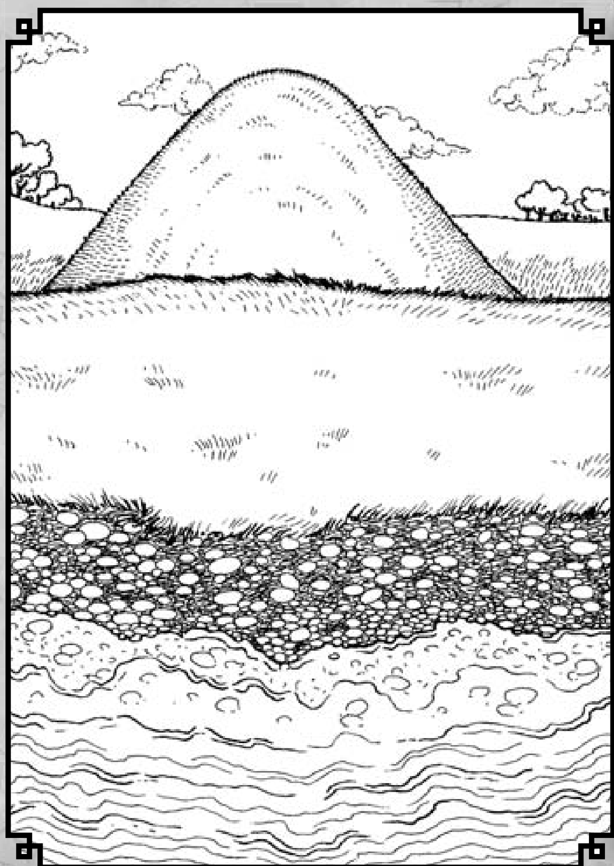
The second level was the cellar of the old fortress. Again, magical lights activate as soon as anyone enters the room. Another message from Joyeuse is engraved on one wall. '*JOYEUSE WROTE THESE WORDS. IF YOU SERVE HYBRASIL, THEN USE THEIR GIFT NOW. FOR ALL OTHERS, MY CONDOLENCES.*' There are many small round holes in the walls. There is also a skeleton lying at the bottom of the staircase.

Two rounds after the first character enters level two, iron spears shoot out of the holes, impaling anyone in the room. Characters that activated their Phase Talismans are unarmed by the attack; characters that are not phased are struck by 1D4 spikes each. Each spike deals 2D6 damage to a random location and can be Dodged. The spikes withdraw and the trap resets one round later.

A second staircase leads down to the deepest level of the old fortress.

Level Three

At the base of the fortress is an old well and at the bottom of the well is the Second Stone. It is much smaller than the Anchor Stone but it is still a sizable weight (ENC 10). It is sitting in the mud at the bottom of the well. It is



Fighting in the Mound

- Conditions are harsh in this buried ruin, making it tricky to dodge but at least there is plenty of rubble for cover.
- Attacking the ceiling can cause the roof to cave in. A character who strikes at the ceiling (AP 5, 10 HP) can cause a partial cave in, 1D4 metres in diameter, that inflicts 1D4 points of damage to all locations of anyone caught in the cave-in (Dodge save for minimum damage).
- Similarly, explosions or missed flame-lance attacks can cause cave-ins.

simple (Athletics at +20%) to climb down into the well but much harder (Athletics at –20%) to climb out while carrying the stone. A better option might be to use the Phase Amulet to walk out of the bottom of the wall and climb up to ground level before un-phasing.

The Yaddithim in the Mound will not pursue the characters once they leave the Mound.

Returning to Hybrasil

Once the characters have secured the Second Stone, they can return to the city, which is under siege by Yaddithim. Alia takes the stone from them and performs a strange ritual with a curious staff-like device. The Anchor Stone flares with bright light and the city begins to fade away, leaping into the future again.

Alia smiles as she begins to vanish with the city. '*Thank you for your aid! Keep the tools we have given you – their energy will fade in time but I hope they will be useful to you. We are jumping as far forward as the city can bear, to escape the monsters and I do not think any of us will meet again! May the Runestaff guide all your endeavours!'*

She is almost gone now, becoming nothing but a phantom melting into the mists. She raises one hand as if in blessing.

With that, the city of Hybrasil leaps again into the mists of time.

Returning to Germania

Whether they are teleported to Germania or make their way back via sea and land (it is probably best to just skip ahead a few weeks and pick up the tale again when the characters are back in Germania, unless the players are really interested in events in Eire and the New Pale.

Optional: The Quick Return

Optionally, Alia can teleport the characters back to Berlin, to the courtyard of the Lietzenburg Palace, saving the characters a return journey to Germanaia.

Optional: Looting the Research City

Count Tierkreis' orders were for the characters to get whatever information they can from the Research City, which may not be possible. There is little time in the scenario for the characters to obtain information from Alia and the other residents and the people of Hybrasil are not going to hand over all their secrets to a sorcerer they have never met. Cruel characters could try kidnapping a sorcerer but any living creature who has jumped in time will age to death on leaving the city. Opportunistic characters could steal technology from the city but no character will know what the technology actually does.

Count Tierkreis is remarkably philosophical when he listens to the characters' reports. While the existence of a functional Research City is excellent news, Hybrasil would have been captured and exploited by the Dark Empire or if your game is set after the events of *The Runestaff*, by the remnants of the Dark Empire in Keark. The characters did well to get what they did. He has identified another Research City that can be investigated.

If the characters mention Lady Phora's strange words, then Tierkreis is unsurprised and says simply that Lady Phora '*is a woman of great potential'*.

Jarek Connolly will also question the players about the state of Eire – how strong is the New Pale in the south? What about the free folk? When the characters tell him of the sad state of Eire and how the Dark Empire still holds sway there, he turns away so they do not see him weeping.

Advancement: Eight Advancement rolls.

The Divine Mother of Jaguars

'A legend come to life' gasped D'Averc, losing his detected manner for a moment. 'One of the mutant war jaguars of Asiacommunista. An old bestiary I saw pictured them, said that if they had existed at all then it was a thousand years ago, that because they were the products of some perverted biological experiment they could not breed…'

'So they cannot' said the Warrior in Jet and Gold, 'but their lifespan is all but infinite'.

— The Mad God's Amulet

Count Tierkreis employs the services of a balloonist named Hannibal to convey the characters to Ukrania, where they must hunt a monster known as the Divine Mother of Jaguars. While the characters track this fearsome creature, they are watched by the Lords of Granbretan, who have implanted a Black Jewel in Hannibal…

After the adventure of the Moon-Bog, Count Tierkreis gives the characters a few days to relax in Berlin. Observant Player Characters notice a number of large carts and workmen entering the Lietzenburg Palace, as if the count is engaged in the construction of some large device. After a week, Jarek Connolly is sent to fetch the characters and tells them that Count Tierkreis wishes to employ them once again.

They are shown into the Lietzenburg by a back door. Jarek tells them that the Count told him to avoid the courtyard, so as not to spoil the surprise.

The Codex of Joyeuse

In his study, Tierkreis shows the characters that he has been engaged in decoding and translating the Codex that they retrieved from Trascau. The desk is covered with notes in the Count's spidery handwriting, as well as scrolls, maps, books and strange tools. The Count unrolls a large map of Europe and the East.

Challenging Count Tierkreis

By this point in the campaign, some players may have become suspicious of the albino's motives. Lady Phora's strange behaviour and the odd places that the characters have been sent to, would seem to point to some greater scheme. If the characters challenge Tierkreis, he admits that Lady Phora is not all she appears to be – she was created by him as an experiment, in an attempt to recreate some of the wonders of ancient days. She is a living symbol of his failure, as she is not in her right mind. He hopes that by recovering the sorcery of the ancients, he can not only bring back an age of wonders but also heal Lady Phora.

All this is a half-truth, of course but the Count half-believes it himself.

'There were other Research Cities in the old days, other scientific enclaves and outposts like Hybrasil.' He picks up one of his translated pieces and reads from it. '*Listen to this! Joyeuse says 'In the land of Syria, 130 kilometres north-east of Damascus, in the desert place called Talaab Ar Ulan, there stands the city of Soryandum. Before the war, this city developed a new form of mathematical thinking, geometry of the higher dimensions and encoded their minds as structures of information. The people of Soryandum are all vanished but they left behind their technology, which they hid in several vaults on the outskirts of the city. A guardian watches over each vault. The earthquake when the Spire of Heaven fell exposed one of these buried vaults, in the escarpment called Gashwar. The seventh canyon to the east, if you start counting at the east wall of Soryandum, contains the exposed entrance to the vault'.*

Tierkreis taps a point on the map, labelled 'Soryandum'. It is very far away, in the deserts of Syria. '*Imagine what wonders could be sleeping in that vault! Sorcery of power undreamt-of even by the Dark Empire!'*

He pauses at this point so the characters can express their admiration and awe at how he has managed to translate the Codex and locate this vault.

'There's more. "In the weapon laboratories of Xian Xiach, the High Geneticists bred the Divine Mother of Jaguars, a bio-engineered felinoid war-machine. She resembled a six-legged jaguar with green and golden fur and sharp bone quills on her tail and neck. She was made immortal, a living weapons factory to breed living weapons. Her children, the war-jaguars, were adapted to whatever purpose their designers required. Each of her million offspring was stronger and faster than the last, more resilient and more intelligent – however none were as powerful as the Divine Mother of Jaguars.

'When Xian Xiach was attacked by the Grey Archon, the Divine Mother of Jaguars escaped and fled into the mountains of Shangri-La and moved east, feasting on the flesh of men in the mountains. I saw her last on the slopes of the Unconquerable Mountain, where the Runestaff waits." That was written centuries ago by Joyeuse herself.'

Next, Tierkreis produces a letter. '*This was written by a traveller in Ukrania last winter. Listen and compare. "The locals in the region of Ltava are much afraid of a beast they call the Huntress or the Manticore, which is said to be like a lion or tiger of prodigious size, with a hide of green and gold and who can hurl poison darts that pierce a knight's armour with ease." Do they not sound identical? The Divine Mother of Jaguars yet lives in the wilderness of Ukrania!'*

The characters may ask what relevance this has, other than being another excellent reason not to go to Ukrania. Tierkreis pulls out a strange apparatus, which looks like a crossbow or harpoon mated to a small steam-engine. The crossbow bolt is connected to another machine by a long silver cord; this second device is about the size of a man's head and is a transparent crystal shell containing a complex web of black filaments. Something hangs in the centre of the crystal shell, wrapped entirely in the black threads. '*The Divine Mother of Jaguars is many centuries old and was in the presence of some of the greatest sorcerer-scientists of ancient days. Imagine what she has witnessed! This apparatus that I have built can copy all her memories, if that bolt strikes her skull square and true.*

'So, these then are your tasks. Go to Ukrania and hunt the Divine Mother of Jaguars. Shoot her in the skull with this weapon. Then, go to Soryandum and retrieve whatever you can from the vault there. I specifically want this item.'

He hands the characters a sketch of a strange crystal object. It looks rather like a mask or skull, with crystals in the eye-sockets and some sort of tubing or tentacles hanging from where the 'mouth' should be.

'Oh,', the Count grins grotesquely, '*I have arranged for a method to speed your passage. Let's take a walk.'*

Hannibal's Dirigible

Count Tierkreis slips on a pair of smoked-glass spectacles and leaning on Jarek for aid, brings the characters out into the courtyard, where a brightly-coloured dirigible is waiting. The dirigible is a huge balloon, shaped and coloured like a great bird-of-paradise. A gondola hangs beneath it and on either side is a jet engine. Workmen are putting the final touches to the bizarre vehicle, under the supervision of the dirigible's designer, Hannibal.

Hannibal is a tall and very thin man. He wears a blue crystal mask that obscures his features, including his eyes and an elaborate pair of silken gloves that seem to have clockwork armatures inside them. Not an inch of his flesh is exposed – he was horribly burnt as part of his torture. When he walks, he limps and is obviously in great pain. He bows stiffly and introduces himself. '*I am Hannibal. Forgive my appearance – I was captured and tortured by the Dark Empire, for daring to circumvent their monopoly on flying machines. I escaped with the aid of Mr. Connolly and he brought me to Count Tierkreis, who aided me in the construction of this dirigible, the* Blue Gardenia. *It shall be my honour to convey you to wherever you need to go.'*

Tierkreis grins. '*She is not as swift as an ornithopter but she can outlast them in flight. Those engines are of my design, based on ancient principles. Once, vessels 100 times this size carried cargoes across the oceans… and vessels 1000 times better crossed the gulf between stars.*' His smile fades. '*So much has been lost…so much to be reclaimed.'*

Blue Gardenia

The dirigible is filled with a gas that is lighter than air. It is propelled by either drifting on the wind or by using the engines built by Count Tierkreis. It is not as fast as an ornithopter or a flamingo but it does not need to stop to rest or refuel. Points of note are:

Hannibal the Traitor

Hannibal is lying to the characters and to Tierkreis. He was captured and tortured by the Dark Empire but his escape was arranged by the Empire, specifically by Baron Kalan and Taragorm of the Palace of Time. If your campaign is set after the events of Hawkmoon, then Hannibal was captured during the later stages of the war and Kalan and Taragorm have continued to manipulate him from their Shadow Londra, as depicted in *Count Brass*. He was implanted with a Black Jewel and set free, to serve as a spy on the efforts of Count Tierkreis.

Taragorm is observing everything Tierkreis sees via the Jewel and so is aware of whatever the characters do while on board the *Blue Gardenia.* Soon after the characters leave for Ukrania, Taragorm's Ferrets are dispatched to Soryandum, while Taragorm himself enters Berlin by stealth (or dimensional travel) and captures Count Tierkreis. The characters will discover the results of Hannibal's treachery in the scenarios *The Guardian Machine* and *The Crown of Chaos.*

What If The Players Find Out About Hannibal?

If the characters find out about Hannibal, then there is the risk that the *Secrets of Tragic Europe* campaign will go off track. Run with this – either the characters make their way back to Count Tierkreis to report to him and are captured in the Lietzenburg Palace or maybe they try to sabotage the Count's efforts after stealing the zeppelin, in which case they might be racing Granbretanian agents to get the remaining artefacts.

A: Rear platform, open to the air. There is a winch for bringing up cargo from the ground, as well as rope ladders for the crew. When the airship is landed, then a ramp can be extended from the rear platform to the ground.

B: Central corridor, opulently decorated.

C: Cabins and cargo space; cramped but quite acceptable.

D: These side rooms contain supplies and machinery for the running of the airship, as well as a small galley and head (water closet).

E: Bridge. From this room, Hannibal can control the flight of the *Blue Gardenia*.

F: Outer walkway, running around the outside of the gondola. Accessible from the rear platform.

G: Engine machinery and access to the upper sections of the dirigible.

Blue Gardenia

Hull: 5
Structure Points: 30/30 (Gondola/Dirigible)
Structural Integrity: 12
Crew: 1–3 sailors, up to six passengers
Speed: Sail or Engine (4m/33.6 km)
Weapons: None
Modifier: Shiphandling –10%

The Departure

Once the characters are ready, they can board the dirigible and take off, soaring over the frost-gilded roofs and turrets of Berlin and setting a course for the distant east. Crowds gather in the streets to admire the first flight of the *Blue Gardenia*.

They fly as Hawkmoon will, leaving Europe and entering the perilous and unknown east.

In the Land of Tigers

Ukrania is a land of wilderness and savagery, a lawless territory of ruined cities and monster-haunted forests. There is a prince who claims the whole country as his territory but his rule barely extends to the crumbled walls of the city of Khar'kov. Ukrania is ruled only by sword and claw.

Somewhere in this wilderness is the Divine Mother of Jaguars.



What's Going On?

The trail to find the Divine Mother of Tigers starts in the besieged town of Ltava. The people of that benighted place are caught between two dangers – enemies to the north and the Divine Mother of Jaguars. A slaver and enchantress named **Helena** is profiting from the plight of the town, as the only way to escape from Ltava is to willingly indenture oneself to her. In truth, the Divine Mother of Jaguars is the only thing keeping the enemies from conquering Ltava. Helena was once a slave of the Mad God but escaped or was freed when Hawkmoon slew him, depending on when your campaign is set. Finding herself alone in a strange land, she quickly turned to crime and slavery to survive.

The mayor of Ltava is **Taras**, a former wandering adventurer who settled here to defend the town, much as Count Brass retired to the Kamarg.

If the characters are to hunt down the Divine Mother of Jaguars, then they will have to ally themselves with Helena. She is the only one who can find the Jaguar.

As a Stand-Alone Game

- Characters wandering in the wilderness can encounter the Divine Mother of Jaguars and be chased by it to Ltava.
- Characters could be old friends of Mayor Taras, called to help him defend his adopted town.

Before or During the War: While there were Granbretanian forces in Ukrania, there were relatively few of them. More interestingly, the Mad God was ruling over much of this region and in games set before or during the war, the characters will run into his warrior maiden servants.

It is therefore worth reviewing the events of *The Mad God's Amulet* before running this scenario.

After the War: If your campaign is set after the war, then the Mad God has been defeated by Hawkmoon. His place in the scenario is taken by a warlord from the steppes east of Ukrania, a fierce mutant chieftain called **Quetrades the Reaver.**

Alternatively, if your game is set five or more years after the events of *The Runestaff*, then Quetrades can be part of the other dimensional army of chaos that attacked parts of Ukrania in *The Champion of Garathorm*.

Note that after the war, the warrior Katinka Von Bek becomes regent of Ukrania but Ltava lies outside her sphere of civilising influence.

However, the Divine Mother of Jaguars is the only thing standing in the way of Ltava's conquest by enemies from the north. If the characters hunt the Jaguar, then they doom the town.

The Doom That Came To Ltava

If your campaign is set before the events of the *Hawkmoon* novels, then the threat to Ltava is the army of the Mad God, Stalnikov. With the power of the Red Amulet, he has assembled an army of beautiful women from across the Black Sea and Middle Sea, captured by his pirate agents. These women have been trained into an army of monstrous killers and he intends to conquer all Ukrania using these warrior maidens as his shock troops. He has also has a larger force of mercenaries, mutants and savages. Ltava is the next town to be conquered by him but his advances have been foiled by the Divine Mother of Jaguars.

The Mad God has had the Red Amulet for 30 years, ever since he stole it from the corpse of a courier, a Russian prince who was Helena's lover.

If the campaign is set after Hawkmoon slays the Mad God, then the foe is one of the Mad God's lieutenants, **Quetrades.** After the Mad God was slain by the German, the warrior maidens were freed and the Granbretanians sacked his castle, Quetrades rebuilt what remained of the Mad God's army and continued his former master's plans to conquer Ukrania.

A Curious Meeting

As the *Blue Gardenia* flies over the coast of Ukrania, the characters spot a flash of golden light from far below. It appears to be signalling to them. If they look through a spyglass or fly lower to investigate, they see that it is the strange knight they met in Parye – the Warrior in Jet and Gold. He is obviously waiting for the characters. If they order Hannibal to keep flying, then the Warrior rides after them, crossing over the Throbbing Bridge to race ahead of the *Blue Gardenia*. The characters can keep flying and ignore the Warrior if they really want to.

If the characters land, then the Warrior greets them. If possible, Hannibal watches the meeting carefully; the Granbretanians can watch through the Black Jewel in his skull but cannot hear. They can lip-read the characters' responses to the Warrior, though.

'*You are a long way from Berlin, friends and time is short. Attend carefully. We all are pieces in a dangerous game and the destiny of all Europe is at stake. We pawns must help each others, lest the game end and all the pieces are swept off the board.*

'For now, you must continue to serve Tierkreis. Seek out Helena of Magyaria. She can guide you to the Divine Mother of Jaguars. Remind her of who she was. I can say no more here, now.'

The Road To Ltava

The characters fly over the endless grey plains of Ukrania. Some places are wide fields of mud; others are dusty grey wastelands or tainted wormwood scrubland where the pools of stagnant water glow dimly at night. After a few days of flight, Hannibal spots a low hill which would seem to be a good place to land the *Blue Gardenia* – he is reluctant to bring the dirigible too close to danger. As they approach the hill, the characters see that there are several gibbets (cages on poles) hanging there but the gibbets have been torn open by some tremendous force and are empty. Still, Hannibal can find no better landing place and drops the characters there. He will meet them on this hill when they have completed their mission.

The town of Ltava is visible on the horizon to the east; to the west there is a dark lake. To the south is a grey marshland; to the north, low hills and forest.

The characters can head straight out in search of the Divine Mother of Jaguars or head to Ltava to the east. If they go north, they may run into the enemy; if they go south, they will encounter Helena's caravan after wandering the mud flats for a while. See **Ltava, the Enemy, Helena** or **Hunting the Tiger.** There are also several **Events** which can happen at any time.

Ltava

In the days before the Tragic Millennium, the ancients created a grand artificial sea in the heart of Ukrania. That sea has shrunk over the centuries, leaving the mighty vessels stranded on dry land. The town of Ltava is partially

built out of the hulls of these stranded ships, because the materials used during olden days are far stronger than stone or wood. Hulls of cracked crystal now contain inns and workshops and the whole town seems more like something that accreted out of wood and stone.

The town is fortified in a ramshackle way – it does not have walls but there are watchtowers and barricades along the approach roads. It is obvious that the town is overcrowded, as refugees from the surrounding villages have fled to Ltava. Despite the threats, the people of Ltava are defiant and proud.

If the characters approach the town, they will be challenged by the guards, who wear conical fur-covered hats and one oversized iron shoulder-pad that works like a shield. Assuming that they actually share a common language, the guard asks them if they are allied with the enemy (either the Mad God or the warlord, depending on when your campaign is set); if not, there is a lot of pointing of spears and gesturing and mime until someone from Ltava who speaks German is found. If the characters make it clear that they are not invaders from Granbretan or agents of the town's enemies, then they are permitted entry into Ltava and can walk down the streets between the rusting hulls.

The People of Ltava

The Ltavians are a mix of peasants who have fled the wars to the north and long-term residents of the town. Food is scarce but drinkable water is even scarcer – the rotting hulls of the ships stain the water red and make it poisonous. Rain-barrels and pots are hung from rooftops to catch rainwater and then emptied into a large stone cistern in the centre of town for communal use. Beggars in the streets beg the characters for food, coin or just news of the outside world.

Notable buildings include the one inn in the town, the mayor's house, the hospice, the church and the market. Other locations are discussed in *Preparing for Battle*, page 74.

The Inn: The inn is built into the cavernous hull of a beached cargo vessel. It is a dark, smoky room, where opium and other herbs are smoked. The flood of refugees in Ltava means that the innkeeper, **Petro**, has become the richest man in the town and only those with ready coin can afford to shelter here. There are dancing girls in cages and whores for hire.

Petro is also secretly working for the enemy of the town and sends news about strange visitors. He communicates with the enemy by means of the washing hung on a line above the inn. When newcomers arrive, he hangs out an equal number of garments. Dangerous foes are designated by red clothes; the town's defenders are numbered by socks, one per guard. However, Petro is not especially bright, so he keeps his laundry in the bar with him and moves items from one pile of filthy washing to another whenever he learns a new piece of information. If it is a good night to attack, then Petro hangs out a tablecloth.

Despite his assiduous attention to his laundry, Petro's clothing is always beer-stained and foul-smelling.

The Mayor's House: Taras is a retired adventurer and his house is a newly-built wooden structure, well-made and easy to defend. He lives here with his young wife and their three children. Taras came to Ltava to retire and to help the town prosper – now he finds himself holding off a siege. As a rallying point for the defenders of the town, Taras' house has been targeted by raiders several times; there are arrows poking out of the walls of the upper storey.

The Hospice: The hospice is where those injured by raider attacks are taken. It is run by a pretty young priestess, Maria, who labours as best she can to heal wounds and give aid to the refugees. She comes from Turkia – she was abducted by pirates working for the Mad God but managed to escape before they brought her before the Mad God. Maria is a kind and gentle soul, always hopeful and brave.

The Market: With the raider attacks and the Divine Mother of Jaguars, the market is a rather shabby and empty affair. Some farmers sell gnarled root vegetables at inflated prices, while hunters sell smoked meats and furs to ward off the winter cold.

Central Cistern: Where the town's rainwater is collected.

Gathering Information

If the characters ask about the following topics and possibly cross a few palms with silver, they can pick up information about the following topics:

What's Going On?: Ltava is beset by dangers! There is a monster out there in the wilderness, a huge savage cat

that is bigger than a horse or may even be bigger than an elephant! To the north, a warlord is building an army to conquer all Ukrania! The roads to the south have always been dangerous but now the warlord's spies and slavers are abroad and it is dangerous to leave Ltava.

The Divine Mother of Jaguars: Oh, you mean the giant monster? It has been seen in the land around Ltava. It is bigger than a horse but as quiet as death. No weapon can injure it and it is strong enough to claw through plate armour with a single swipe. Why, a Granbretanian beast turned his flame-lance on the monster and the ruby ray did not even singe the monster's green fur!

The Raiders (Mad God Version): The enemy to the north? He is a God, the Mad God. His banner is the Winged Face, which laughs as it kills. His followers are all insane and completely loyal to him – every one is willing to die in his service! We avoid all contact with his men, because they can turn you into one of his followers just by breathing on you or looking into your eyes…

The Raiders (Warlord Version): Why, do you not know the tale of the Mad God? For 30 years, the Mad God ruled from his castle, commanding an army with his magical powers! He was slain – some say, by an adventurer from Europe or by a servant of the Runestaff or the Dark Empire – however much of his army survived. Now, a warlord called Quetrades commands the former forces of the Mad God and wants to outdo his master in barbarism and savagery! Fortunately, he lacks the Mad God's power to control men's minds…

Mayor Taras: Why, if it were not for the mayor, then Ltava would have surely fallen by now. He was a great hero in his youth, who battled on the fields of the West. He leads the defence of the town – if you would aid us, then speak to him and pledge your sword to his service.

Helena: Whoever the characters are talking too looks suspicious and glances around. Helena? She is a slaver and trader. She does not serve the enemy but she is no friend of Ltava either. You cannot trust her but if you have the gold, then she can get you to the Black Sea and safety. All the rich people of Ltava have already gone south through her.

If the character succeeds at a Hard (–40%) Influence or Streetwise test, then they pick up one extra piece of information about Helena – she hates poets.

Can Anyone Help Us Hunt The Jaguar? No. We don't like being eaten. Anyone brave or foolish enough in Ltava to dare hunt the Jaguar is busy fighting off raiders in the service of Mayor Taras. Perhaps if the Mad God's army is defeated, then we can deal with the Jaguar.

Where Is The Best Place To Find The Jaguar? It roams around Ltava, hunting. It could be anywhere but seems to make its lair near the lake to the west.

Meeting with Mayor Taras

If the characters visit Mayor Taras, the veteran warrior greets them, recognising them (presumably) as the same sort of wandering warriors and mercenaries that he once was. He outlines the dire situation facing Ltava – the armies of the (possibly late) Mad God draw ever closer and soon the raids will turn into a full-scale attack. Lone scouts and spies run the risk of being eaten by the monstrous Jaguar that haunts the mud flats.

Taras brings them into his house and serves them black bread, smoked ham and coffee from his own stores and asks them of their past deeds. If they mention that they are here to hunt the Jaguar, he frowns – the Jaguar is a danger to Ltava but it has also slowed the advance of the enemy.

Taras asks the characters for their aid in defending Ltava – the richer families of the town left with Helena weeks ago, taking the best warriors with them as bodyguards. He has nothing but fishermen and hunters to hold the barricades of the little town against raving fanatics and mutants. Will the characters help him protect the town?

If the characters agree, then Taras tells them to prepare for battle, for he fears that another attack is imminent. Move onto **Preparing for Battle**, Page 74.

The Caravan

If the characters head south from where they landed, across the mud flats, have them make Perception tests at –20%. If successful, they spot an alarmingly large paw-print in the mud. The trail is hard to follow – despite the size and weight of the Divine Mother of Tigers, she is extremely stealthy and agile. Tracking tests are penalised by –60% to follow her. If the characters manage to follow her, then move onto Hunting the Jaguar, Page 72.

If the characters keep heading south, then they cut across a trail leading north-east to Ltava and south-west towards

the coast. Soon, the characters spot something moving on the horizon – three covered wagons are rolling across the flats, drawn by huge lizard-like creatures. The caravan is heading towards the characters, along the trail. As the caravan draws closer, the characters see that there are armed men on horseback riding as escorts. The men are dressed in mismatched armour and have bristly moustaches; they have bows and scimitars strapped to their sides and have a general air of competence. In fact, they have a general air that they are the sort of people to kill you, skin you and wear you if the thought crosses their minds.

At the head of the outriders is an older man, shorter and more gentle-looking than his followers. He is dressed in a mud-stained and faded military uniform, with ragged tassels and a rusty sabre at his side. He carries a magnificent longbow on his back. This is **Rack**, Helena's servant.

The three caravans are all of the same general design but otherwise could not be more different. The last caravan contains a heavy iron cage and a great number of chains and manacles and is obviously meant to transport slaves. There are no slaves in it at the moment; instead, it is filled with barrels and crates.

The second caravan is also filled with trade goods but there are lanterns hanging from above the doorway and it seems to be quite comfortable.

The third caravan, in the lead of the train, looks positively luxurious. It is richly decorated; furs spill out of the doorway and it is lit by a glowing golden globe that hovers above the entrance. It looks like it would be better suited to carrying a queen from one of the courts of Europe to another, instead of making its way through the mud in the Ukranian wilderness.

Servants and guards, numbering a dozen, trudge alongside the caravans.

The Entourage of Helena

The caravan belongs to Helena of Magyaria, who was the first prisoner of the Mad God. She is around 50 years old but has preserved her youth through certain alchemical compounds and sorceries, so she looks much younger. 30 years ago; more, if your campaign takes place after the *Hawkmoon* books, her lover Eric, a poet from Muscovia, was slain by the servants of Lord Stalnikov. Eric was a secret servant of the Runestaff and the bearer of the Red Amulet.



When Eric failed to arrive, Helena and Eric's companion Rack set off in search of him and were captured by Lord Stalnikov, who had been driven insane by the power of the Red Amulet and become the Mad God.

Helena managed to escape along with Rack but her heart was broken by Eric's death. Rather than return home to a life that held no meaning for her now, she became an enemy of the Mad God and with Rack's help she spent many years battling and sabotaging Stalnikov's conquest of Ukrania. Over the years, she became cold and cynical and her passion for war against the Mad God ebbed away. Now, she is a trader and a slaver, utilising her unparalleled knowledge of the Ukranian wilderness to prosper. No-one knows the land around Ltava better than she does. She has a trade caravan which crosses the plains like a parade of ghosts, rolling into isolated villages in the dead of night, bringing goods from the ports on the Black Sea and carrying away slaves and indentured servants.

Rack has accompanied her for all these years, out of loyalty to Eric and the love his master once bore for Helena. Rack is a dour old archer from the Yelish borderlands, who left Granbretan to wander the world instead of joining a Beast Order, because he suffered from the impediment of a conscience. Privately, he wishes that Helena would battle the Mad God (or his servants) but it is not in his nature to lead, only to follow.

The rest of Helena's entourage are warriors and mercenaries who follow her because she is a successful raider and trader. Some are her former lovers but she found them to be paltry compared to her 30 year memories of Eric and soon discarded them.

Approaching The Caravan

There are several likely approaches the characters might take:

Ambush: If the characters try to waylay the caravan or just lie in wait so they can observe it, then the outriders will unerringly home in on where they are hiding. Helena knows this territory intimately and she taught her outriders well. The riders will signal to the caravan to hold its position, while they search for the ambushers. Powerful characters may still be able to defeat the outriders but they cannot take the caravan unawares.

If the characters battle the caravan and are defeated, then they will not be slain; instead, they will be taken as prisoners to be sold in the slave markets of the Black Sea. They may be able to bargain for their freedom (see *Parley*, below) or else be freed to aid in the defence of Ltava (see *The First Attack*, below). If they battle the caravan and seem to be winning, then Helena and Rack try to flee to Ltava.

Parley: If the characters simply greet the outriders, they will be brought to the caravan and presented to Helena. She has trade goods and trinkets for sale – most will be of no interest to the characters but she has some curios and codices that might be useful to a sorcerer, such as a book that contains the spells *Psychic Projection 40%, Phantom Sound 60% and Phantom Vision 60%,* which Helena will sell for 6,000 silvers.

Seeking Out Helena's Aid: The characters can just ride up and ask Helena for help in hunting the Divine Mother of Jaguars. She will be amused by their insolence.

The Caravan Rescues Them: Optionally, if the characters get into trouble with either the enemy or the Divine Mother of Jaguars, then the caravan can arrive by chance and rescue them.

Dealing With Helena

The characters need Helena's aid far more than she needs them, so she can afford to be capricious and playful. They will have to entertain her or appeal to her greed, in order to secure her aid. If they ask in a suitably amusing fashion, she will tell them an embroidered version of her story, about how her lover Eric was killed in Ukrania and how she has wandered with his companion Rack for many years looking to avenge his death or find his body to bury it or to find his ghost – the peasants of Ltava tell many stories about her and it has been so long that she cannot be bothered remembering which of them is true and which is false.

What of Ltava? *Ah, that little town has been so profitable for me in the past but I fear its days are numbered. The armies draw close and soon they will gobble it up. A pity but swords speak loudly these days. Mayor Taras there, he's a fine strapping man and he will make a very handsome corpse. He knows he cannot hope to win but he keeps fighting. A fool, don't you think?*

What of the Divine Mother of Jaguars? *I've seen her and I know where to find her lair. But why should I help you hunt the beast? If it were not for the threat of her mighty jaws, the enemy would be a hundred miles further south by now. While I care nothing for the beast, I am mindful that Ltava still has gold that is not mine…*

If the characters press the issue, then Helena will agree to help them in exchange for 50,000 silvers (paid in advance) or the *Blue Gardenia* – she saw the dirigible through a spyglass and is impressed with the vehicle. She makes it clear that if the Jaguar is slain or incapacitated, then Ltava is sure to fall soon after.

Dealing With Rack

If the characters speak with Rack, the leader of Helena's guards, then the old Yelshman is surprised that anyone would speak to him instead of Helena. He speaks in an unhurried, even fashion, telling no more than the events of his story, without a hint of emotion or drama. He tells them that he was once the travelling companion of a poet, Eric, who was in love with Helena. They were to be married but first Eric was sent on a quest by a mysterious Warrior in Jet and Gold. While returning from this quest, Eric was ambushed and killed by servants of Count

Stalnikov. Rack set out with Helena in search of Eric but were instead captured by Count Stalnikov.

They escaped and for many years they fought as Stalnikov used eldritch sorcery to assemble a terrible army. All their efforts to defeat the Mad God were in vain and eventually Helena stopped fighting. Rack promised Eric that he would protect her and so he has.

If the characters ask about Eric, Rack describes him as a pale warrior-poet, a dreamer cursed with black, sorrow-filled dreams. He sometimes spoke of visions where he was other men, other warriors, in strange other worlds. Rack has a book of Eric's poems – he shows the characters his favourite one. He used to read it to Helena but now she cannot abide to hear poems.

Winning Helena's Aid

If the characters follow the suggestion of the Warrior in Jet and Gold, they can try to convince Helena to aid them by reminding her of who she was. They can do this through roleplaying, by reminding her that the Mad God slew Eric, by reciting Eric's poetry to her or just by browbeating her with guilt or challenging her to aid them.

The Enemies

Encamped a few miles to the north of Ltava are the enemies, who are either servants of the Mad God – if your campaign is set before the events of *The Mad God's Amulet* – former servants now ruled by the warlord Quetrades – if your campaign is set between *The Mad God's Amulet* and *The Champion of Garathorm* – or Chaos-Sworn Warriors from another world – if your campaign is set around the time of *The Champion of Garathorm*.

The enemy numbers around 200 warriors, of which three-quarters are a mob of barbarians and thugs, equipped with poor weapons and armour (use the Brigand statistics from page 135 of *Hawkmoon*). The remainder vary depending on who exactly the enemy are:

- If the characters face the armies of the Mad God, then the remaining 50 troops are part of the God's force of warrior women. They are all stunningly beautiful women, taken from all over the East, from Bothnia to Afric, wearing nothing but wickedly spiked and poisoned armour.
- If the characters face the hordes of Quetrades, then their enemies are monstrous brutes from the tainted hills east of Ukrania, from the Blackhand Tribe. These fierce warriors ride big, fast-moving lizards and have poisoned bows which they shoot with great accuracy.
- If the characters face invaders from Garathorm, then their foes are Chaos-Sworn Warriors. Each of these brutes is entirely unlike his fellows – some have a third arm or another mutation, some are armoured, some covered in hair or scales, some wield axes, others swords or claws or spears.

Regardless of the army's composition, it lacks discipline as it is held together only by the irresistible commands of the Red Amulet or by the sheer brutality of Quetrades. The characters can easily sneak up quite close to the camp. There are watchmen but they are looking for a giant jaguar, not people, so disguised characters could even enter the camp by pretending to be soldiers. Quetrades has his commander's tent in the centre of the camp, watched over by elite guards (warrior maidens, Blackhands or mutant monsters).

Nearby is a hospital tent, where there are the mangled bodies of several scouts, torn apart by the Divine Mother of Jaguars.

The army is followed by a number of supply wagons, all of which have been stationary for so long that they have partially sunk into the mud. The army has not advanced in some time because of the jaguar's predations. Most of the wagons just contain food and other basic supplies but one has a brace of five flame-lances and chargers, while another contains barrels of medical supplies and drugs, including some of the drug used by the Mad God to enslave his pirate crews (see *The Mad God's Amulet*), which will be used in the Second Attack (see page 75).

Hunting the Jaguar

The Divine Mother of Jaguars is perhaps the most dangerous beast the characters may ever encounter and hunting her without preparations is likely to be extremely lethal. There are several ways the characters may hunt the Jaguar:

Randomly Wandering Around The Mud Flats: If the characters are foolish enough to wander around the flats, they may (Tracking at –40%) be able to find the trail of the Divine Mother of Jaguars. There is also a 5% chance per hour of wandering that the Jaguar finds *them* and a 5% chance that the characters run into an enemy

patrol consisting of one regular enemy warrior per Player Character.

If the characters find the Jaguar's trail, they can try following it back to its lair.

Tracking The Jaguar To Her Lair: If the characters have found the trail of the Divine Mother of Jaguars, they can track her back to her lair by the lake.

With Helena's Aid: Helena knows where the Jaguar makes her lair and where to find the creature's trail. She also knows what the Jaguar likes to eat – human flesh for preference but she also really likes venison and dog-meat, which can aid the characters in setting a trap for the monster.

From The Air in the *Blue Gardenia:* Clever characters might call down the *Blue Gardenia* and try to spot the Jaguar using spyglasses. This requires a Perception test at –80% to spot the Jaguar when she goes out hunting; the characters can then follow the Jaguar back to her lair. If they bring the dirigible too close to the Jaguar, she can shoot spines at the *Blue Gardenia*'s gas bag.



Fighting in the Boathouse

Despite the size of the Divine Mother of Jaguars, she is very stealthy and can blend into the shadows. Entering the boathouse should be a nerve-wracking experience, as the characters cannot tell if the Jaguar is present or not.

The floor of the boathouse is covered with dried blood and gore, the remains of the Jaguar's previous victims. This is unpleasant and disturbing.

Characters may need to use the Aim action to fire Tierkreis' weapon successfully.

Luring The Jaguar Into A Trap: The Divine Mother of Jaguars likes human, dog or deer-meat. She is wary and intelligent enough to avoid obvious traps but the characters can lure her into a confined space like a gulley or just bring her out of the darkness to the edge of Ltava.

The Jaguar's Lair

The Divine Mother of Jaguars makes her lair in a ruined fishing village near the lake to the west of Ltava. A large boathouse has partially collapsed but the remaining three walls and parts of the roof provide enough shelter for the huge beast. Skeletal trees near the boathouse contain half-eaten corpses of enemy warriors.

If the characters search through the remains of previous meals in the boathouse, they can find an especially well-made buckler shield (+20% to the user's Shield skill).

Fighting the Jaguar

To use the machine given by Tierkreis, a character must make a successful Precise Attack to the Jaguar's head and cause at least one point of damage. Firing the machine uses the Crossbow or Flame-Lance skill. If this is done successfully, then the Jaguar is confused for 2D4 rounds. While confused, the Jaguar lashes out randomly at those around her but all her attack skills are halved and she attacks random targets. If no targets are within reach of

Images in the Black Globe

The globe contains a copy of the memories of the Divine Mother of Tigers. If the characters examine the globe, they see a rapid-fire flicker of strange images, including:

- A huge laboratory of silver and steel, where sorcerers bred new forms of war-creature, engineering them with tailored viruses.
- Another huge jaguar, the Divine Father of Jaguars and litters of thousands of cubs.
- The battles of the Tragic Millennium. Nuclear explosions, strange vehicles, men in power armour and bio-hazard suits. Beams of bright light striking the laboratory from the sky.
- The chaos after the war. Ruined cities, the Jaguar stalking the survivors.
- Battling giant apes on a snowy mountainside, lit by ruby red light from above.
- Lady Phora and the Warrior in Jet and Gold, fleeing across icy hills, pursued by the Divine Mother of Jaguars.
- Jaguars battling barbarian cavalry.
- Two smaller jaguars being controlled by a madman holding a brightly glowing red amulet.

the Jaguar, she just writhes and spits in agony. The black globe connected to the device begins to glow and flicker as it copies the Jaguar's memories.

If the attacker misses or if the attack does no damage, then the quarrel of the device can be reeled back in. Doing so takes one Combat Action.

Once the machine has been successfully used, it can still be fired as a crossbow but does not confuse the Jaguar.

Events in the Scenario

Most of these events take place in and around Ltava.

Preparing for Battle

If the characters agreed to help Mayor Taras defend Ltava, then they need to review the defences of the city and prepare tactics. There are several weak points in Ltava's defences where the characters can profitably place themselves.

- Barricades in the streets, made of wood and piled junk.
- Weak barricade. This barricade is obviously weaker and more vulnerable than the rest.
- Archers. Here, Taras has assigned those people of the city who can use bows.
- Scalable wall. This wall could easily be climbed by attackers.

While the characters are surveying the city, they will be watched by Petro, the innkeeper. If they agree to help, then he will signal to the enemy using the washing line above the inn.

The First Attack

The first attack is a badly organised raid on Ltava. A band of two dozen riders attack the town, testing its defences and abducting anyone they can get their hands on. The attack is chaotic, as the riders circle the town, firing arrows and searching for a way in. If the characters have not reinforced the weak barricade, then the riders charge into the town, killing at random and sowing chaos.

This first attack ends when the raiders are driven off or when they willingly retreat, having confirmed that Ltava poses no threat to the enemy.

Rumours of the Jaguar

A trapper named Sergei arrives in Ltava, shaken and pale. He goes to Petro's inn to restore himself and there he tells a story about seeing the jaguar near the lake. It was huge, with slavering jaws and its back bristled with spines. It chased him back towards Ltava but it sniffed the air and went north instead of chasing him into town. Sergei is too terrified to leave town but can tell the characters where to go to pick up the monster's trail.

Helena's Arrival

If the characters have not visited Helena's caravan, then she visits the town. Rumours quickly spread that the enemy to the north is about to invade and that leaving with Helena is the only way to escape. Many in the town pay to be escorted to the ports on the Black Sea, while poorer citizens sell themselves into slavery. 30 people will leave with the caravan unless the characters intercede.

Mass Combat

If you have the *Granbretan* sourcebook, you can use the Mass Combat rules from that book to run the battles of Ltava.

	Defenders of Ltava	Initial Raiders
Base Ability	20	30
Type	Infantry	Cavalry
Training	Green (–10)	Trained
Equipment	AP2, Poor (–3)	AP2, Average (+2)
Morale	Wavering (–5)	Average
Commander	Taras (+10)	Scout (+0)
Total	CS12 (22)	CS32
Starting Number of Troops	60	20

Ltava's barricades reduce the defender's casualties by one step and give them a +10 CS bonus.

Petro's Plot

The Mad God uses a drug to control the minds of his pirates, a drug that clouds the memory and weakens the will, rendering victims more vulnerable to the compulsions of the Red Amulet. The enemy has a limited supply of this drug in their camp and their plan is to poison the town's water supply. This will weaken the defenders, ensuring the enemy can conquer Ltava before the jaguar arrives.

To do so, they need to get the barrel of the drug to Petro. If the first attack went well, then the attackers can drop off the barrel as they ride through the town. If the first attack was driven off, then Petro will have to leave the town and meet the enemy outside Ltava. The barrel will be delivered to him by a group of five elite enemy warriors (warrior women/Blackhand barbarians/chaos-spawn).

Next, Petro needs to pour the drug into the cistern . Any characters who drink from the town's water supply may suffer the effects of the drug.

Foiling the Plot: The characters might spot Petro sneaking around the town or interfering with the cistern. If he cannot reach the cistern, then he just spikes the drinks in the inn, which only reduces the CS of the defenders by 1D6.

The Second Attack

The second attack on Ltava is a full-scale attack, with two enemy units – one regular unit and one elite force. The aim is to rush into the town and conquer it as quickly as possible, enslaving the population and putting Ltava to the torch. Quetrades leads the assault from the front; his primary target is Mayor Taras, who is the symbol of the town's resistance. If Taras dies, Quetrades believes, Ltava will crumble.

This should be a bloody mass combat, with slaughter on the streets and plenty of opportunities for heroism.

The Attackers

If the characters have slain or driven off the Divine Mother of Jaguars, then Quetrades is able to commit a much larger attacking force, so use the second set of statistics for his main force.

The Mad God's Drug

The drug has POT 60. The effect of the drug is to dull the victim's sense of morality and of the self. Those affected by the drug become easily suggestible and listless, halving all their skills. The drug's effects last for 1D6 rounds if the victim's Resilience beat the drug's POT and 2D6 hours otherwise.

This reduces the CS of the town's defenders by 3D6.

	Fully Mustered Defenders of Ltava	Rank and File Raiders (Lesser)	Rank and File Raiders (Greater)	Elite Forces (Warrior Women)	Elite Forces (Blackhands)	Elite Forces (Chaos-Sworn
Base Ability	20	20	20	22	36	26
Type	Infantry	Infantry	Infantry	Infantry	Cavalry	Infantry
Training	Green (–10)	Trained	Trained	Exceptional (+10)	Exceptional (+10)	Exceptional (+10)
Equipment	AP2, Poor (–3)	AP2, Average (+2)	AP2, Average (+2)	AP3, Two-handed (+8)	AP2, Two-Handed (+7)	AP4, Shields (+4)
Morale	Average	Average	Average	Fanatical +5	Good (+5)	Good (+5)
Commander	Taras (+10)	Quetrades (+10)	Quetrades (+10)	Quetrades (+10)	Quetrades (+10)	Quetrades (+10)
Total	CS17 (27)	CS32	CS32	CS55	CS68	CS55
Troops	200	100	150	50	50	50

Ltava's barricades reduce the defender's casualties by one step and give them a +10 CS bonus.

Heroic Actions in Battle

There are all sorts of things the characters could do to affect the outcome of the battle of Ltava.

- Killing Quetrades reduces the enemy CS by 10.
- The characters could use the *Blue Gardenia* as a flying assault platform, strafing the enemy with flame-lances or just dropping rocks on them. Such attacks will destroy 2D6 troops per pass.
- If the characters were able to foil Petro's scheme, then they could use the Mad God's drug against the enemy or even against the Divine Mother of Jaguars.
- The characters could lure the jaguar into the enemy lines. The Divine Mother of Jaguars kills 3D6 troops every turn.
- If the characters convince Helena to come to the aid of the town, then her mercenaries count as another unit.

	Helena's Mercenaries
Base Ability	40
Type	Cavalry
Training	Exceptional (+10)
Equipment	AP5, Lances (+10)
Morale	Good (+5)
Commander	Rack (+5)
Total	CS70
Starting Number of Troops	20

The End of the Hunt

As soon as the characters have the memories of the Divine Mother of Jaguars, they can leave Ltava to its fate and just hop on the *Blue Gardenia* and set course to Soryandum. More likely, they will save Ltava from the enemy, slay Quetrades and then go after the Divine Mother of Jaguars.

If his treachery was discovered, then Petro is hung from his own washing line by a mob.

If the characters manage to reawaken Helena's dormant sense of morality, then she returns to Ltava to aid Taras in rebuilding the place or to take over his position, if he died in the battle.

Advancements: 8 advancement rolls at least.

The Guardian Machine of Soryandum

'The city was old, begrimed by time. A place of wind-worn stones and tumbled masonry, its towers tilting and its walls crumbling. Wild sheep cropped the grass that grew between cracked paving stones, bright-plumed birds nested among columns of faded mosaic. The city had once been splendid and terrible; now it was beautiful and tranquil. The two travellers came to it in the mellow haze of the morning, when a melancholy wind blew through the silence of the ancient streets. The hooves of the horses were hushed as the travellers led them between towers that were green with age, passed by ruins bright with blossoms of orange, ochre and purple.'

'And this was Soryandum, deserted by its folk.'

— The Mad God's Amulet

On arriving at Soryandum, the characters discover that the Granbretanians have arrived ahead of them and are already investigating the vault. They battle their way through the weird defences of the Treasure Vault, encountering monsters from the past and copies of themselves, before facing the final Guardian Machine of Soryandum.

The second part of this lengthy flight to the east brings the characters to the fabled Wraith City of Soryandum, in the deserts of Syria. Hannibal has some old charts given to him by Tierkreis, which purport to show the location of the city. The *Blue Gardenia* soars on the desert thermals and Hannibal mutters beneath his blue mask about the difficulty of keeping the flying vessel stable in this intolerable heat. After long days of flight, the characters spot a crumbling ruin in the hills. This must be Soryandum.

Meanwhile, in the Lietzenburg Palace...

Soon after the characters left Berlin, the Lietzenburg Palace was stormed by agents of the Dark Empire. Either openly, if the campaign takes place during the war and the occupation of Berlin, covertly, if it takes place before the war or using dimension-shifting sorcery if the attackers are from Baron Kalan's alternate Londra after the fall of the Dark Empire. The Dark Empire forces were told by Hannibal about what to expect, so Tierkreis, Jarek Connolly and Lady Phora were captured easily.

They examined Joyeuese's Codex and discovered the location of the Soryandum treasure-vault. A team of Ferret tomb raiders under the command of Lady Crull were dispatched to investigate the vault before the characters got there, to ensure that they found nothing that might be dangerous to the Dark Empire.

Lady Crull and her men arrived at Soryandum only a few hours ahead of the *Blue Gardenia*.

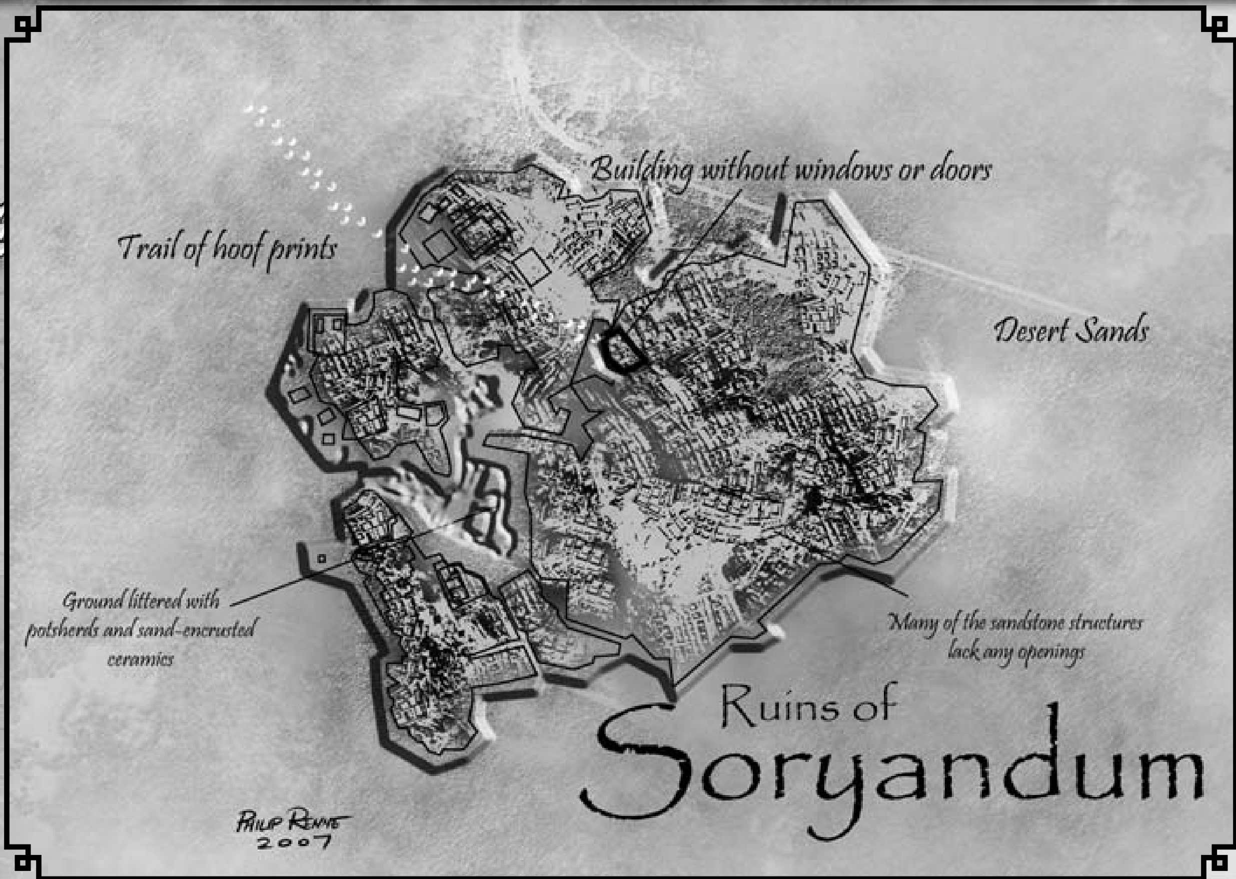
The Ruined City

Soryandum is a ruin of sandstone towers and sand-encrusted ceramics. Many of the buildings in the town are entirely without windows and doors, as they were made to be inhabited only by the bodiless Wraith-Folk. The characters can wander around the city as much as they wish as it bakes beneath the desert sun but they will find no sign of the inhabitants of the city. The only thing they find that is out of the ordinary is a trail of hoof prints in the sand, leading up to one of the door-less buildings. The Warrior in Jet and Gold came this way, to arrange for future events as the characters will soon discover.

Finding the Vault

According to the Codex of Joyeuse, '*the earthquake when the Spire of Heaven fell exposed one of these buried vaults, in the escarpment called Gashwar. The seventh canyon to the east, if you start counting at the east wall of Soryandum, contains the exposed entrance to the vault*'.

If the characters follow these directions, they find themselves clambering along a region of broken ground near the edge of the plateau where Soryandum stands. Call for Athletics tests; if any character fumbles, then



he slips and falls and may make a second Athletics or Acrobatics test to catch onto a root or handy crack in the rock. Those who fail twice fall 1D6 x 1D6 metres, as the ground cracks and breaks beneath him. The sun beats down unmercifully; the cracks in the rock swarm with scorpions and snakes and a haze rises off the desert.

The southern edge of the plateau is broken by several deep canyons, each one dark and steep-walled. The seventh such canyon to the east contains the secret entrance to the treasure vault. If the characters look down into the other canyons, they see huge figures carved into the sandstone walls, depicting giants in armour. One figure looks oddly like the Warrior in Jet & Gold.

Alarmingly, the seventh cavern is deeper and darker than the rest and filled with spider-webs of incredible size and thickness. As the characters peer into the canyon, they spot a small cluster of tents at the far end, along with a glittering ornithopter. The Dark Empire has beaten them to Soryandum!

The characters can choose to either attack or investigate the Granbretanian camp or head straight into the canyon in search of the treasure vault.

The Granbretanian Camp

There are a dozen Beasts in the camp, from five different orders. There is a pair of Serpents, a pair of Boars, four Ants and three Ferrets. There is also a solitary Crow, the pilot of the assault ornithopter that brought them all here. Under the direction of the Serpents and Ferrets, the Ants are assembling various sorcerous devices and portable laboratories. One Boar stands at the entrance to the canyon, on guard. The other patrols are spaced out around the edge of the camp. Both have flame-lances at the ready.

The camp consists of six tents – one is a large awning to keep the stores shaded, another is the laboratory tent. Of the remaining four, three are the four-man tents that the characters have seen being used by Granbretanian infantry on battlefields from Scandia to Syriam, while

the fourth is a more elaborate silken commander's tent. There are also several alarmingly large kennels, with gnawed human bones scattered outside.

If the characters wait and observe, they see that the Granbretanians are obviously waiting for someone to emerge from the canyon.

Attacking the Camp: If the characters attack the camp, then the Beasts' tactics are to dig in and fend off the attackers with flame-lances until the sorcerers can use poisoned gas spells. They are expecting attacks from desert nomads, not tough adventurers from distant Europe.

The Boars and Ferrets will fight to the death rather than surrender but the Serpents will attempt to bargain for their lives; as sorcerer-scientists, they consider their lives more valuable than those of common men and the Ants can be intimidated into surrendering.

Questioning the Granbretanians: The Ants know little about what is going on; they live to build and to serve and do not need to know why or where they are. The Serpents know that their superior officer, Lady Crull, was informed of the location of the Treasure Vault by a spy in Berlin and that soon she will have recovered the treasure of Soryandum and there is nothing the characters can do about it. They also add several wholly unnecessary threats and insults, especially concerning the characters' genetic heritage.

If the characters ask about Lady Crull, then the Serpents admit that she is only an inferior Ferret but is still an accomplished sorceress and sits high in the favours of the King-Emperor. She is famed for her use of surgical

As a Stand-Alone Game

It is easy to have characters wandering the Syrian deserts come across Soryandum's ruins, especially if they are driven off-course by a sandstorm or other threat. However, this scenario works best with the presence of the Granbretanians, so whatever reason the characters have for being here should also draw them in too.

- If the characters are foes of the Dark Empire, then they might have followed the Ferrets to Soryandum to sabotage their plots.
- Queen Frawbra of Hamadan's agents might have learned of Dark Empire activity in her realm and hire the characters to investigate.
- The Wraith-Folk might sense the intrusion of the Granbretanians into their vaults and attempt to warn their original world by sorcerous means. Their communication across the dimensional barrier is received by the Player Characters.

Before the War: Before the invasion of Europe began, the Dark Empire sent scouts and spies out across the continent, looking for ancient weapons and potential impediments to the grand design. Ferrets scouted Soryandum, looking for the rumoured treasure vaults but found nothing – without Joyeuse's Codex, the vaults are too well hidden to be located.

During the War: Soryandum was seized by Dark Empire forces under the command of Huillam D'Averc, who began quarrying the city's stones for the construction of an ornithopter nest. When Hawkmoon and Oladahn of the Bulgar Mountains arrived, they were able to retrieve a crystalline device from one of the treasure vaults and the Wraith-Folk used it to make the city vanish.

After the War: Soryandum was gone entirely from the world, leaving only an empty plain and a few isolated outbuildings. Still, the sorcerer-scientists of the Dark Empire obsessed about it – it was the dimension-shifting magic of Soryandum that allowed Hawkmoon and Castle Brass to escape and it was that escape that ended up bringing down the Dark Empire. Taragorm and Kalan fled to an alternate Londra using a primitive form of that technology and hunger to learn the secrets of Soryandum.

Fighting in the Camp

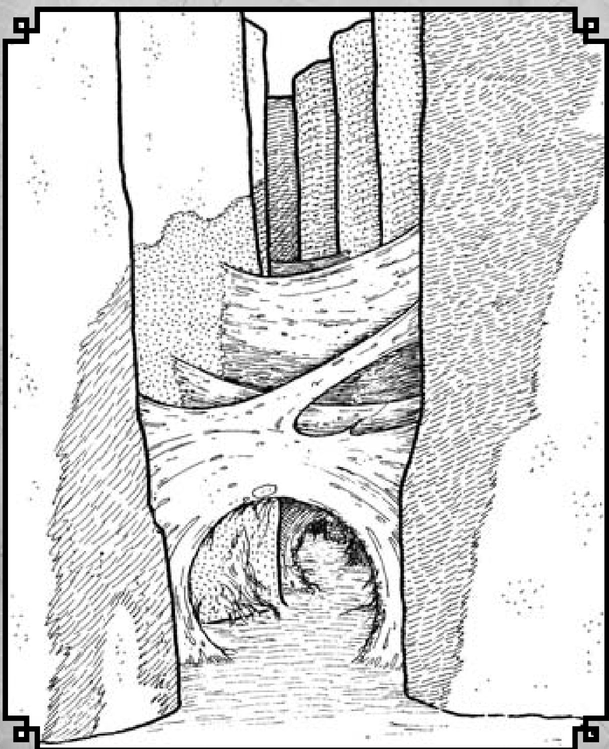
While the characters will be outnumbered, only a few of the Granbretanian beasts in the camp are front-line fighters. If they can take out the Boars swiftly and stop the Ferret and Serpent sorcerers from getting to their magical tools, then the Ants will prove little threat.

- When attacked, the first thing the Crow will do is flee to his ornithopter and activate it. It will take him 2D6 rounds to prepare the machine for flight. If he gets it into the air, then he will circle around and being strafing the camp with flame cannons.
- Setting the tents on fire is easy; see the fire rules on page 96 of the *Hawkmoon* rulebook.
- The equipment in the laboratory tent is unstable and delicate, as the characters will notice if they observe the Ants gingerly unpacking items. A flame-lance or other explosive can blow up the tent, inflicting 1D6 damage to 1D4 random locations on anyone in the tent. Alternatively, a character with Mechanisms or a suitable Sorcery skill can sneak into the tent and rig the chemicals to explode.
- If the campaign is taking place during the *Hawkmoon* novels, then Soryandum may be occupied by Dark Empire forces under the command of Huillam D'Averc. If so, then the Granbretanians at the camp will call for aid when attacked.

manipulation to augment her servants and lovers and for the drooling, monstrous hellhounds that accompany her everywhere.

Entering the Canyon

Huge spider-webs fill the narrow canyon but there is no sign of any actual spiders. There is a trail through the canyon, cut by the Granbretanians but the webs have already been partially repaired. It looks like the Granbretanians used a flaming weapon or other source of fire to burn through the webs.



Climbing down from the plateau requires a Difficult (–20%) Athletics test, unless the characters have ropes or use the webbing for support. Doing so makes it an Easy (+20%) test but if the characters touch the webs, it stings, inflicting one point of damage to the hand or leg.

If the characters are already on the desert floor, then they can just follow the trail cut by the Granbretanians. As they walk down the canyon, they see some of the webs reforming. Gossamer-thin strands of bluish jelly stretch between broken webs, slowly pulling them back together. Call for Perception tests at a –20% penalty; if any character succeeds, they notice a message scratched into the rock wall. It is mostly obscured by webs but if cut away, the character discover the words 'J. PASSED THIS WAY. DO NOT BLEED IN THE VAULT.'

At the end of the cavern is a pile of rocks, the sign of a landslide that is many centuries old.

The Treasure Vault

Each chamber in the treasure vault is a pyramid-shaped cell, with walls of red-veined silver. Lights shine from each vertex of the room, illuminating without shadows or heat.

The Webs of Soryandum

The webbing that fills the canyon is not the product of an earthly arachnid. It is actually an organism in its own right, created using ancient science. The webbing is a self-aware network of nerve cells wrapped in a plastic sheath and is supposed to be a self-replicating machine mind, a computer network that grows and adapts to the needs of the city. Now it has gone rogue. Anyone who touches it with bare skin suffers one point of damage, as the web reads their memories through their blood and nerves.

If the characters are touched by the webbing, then it begins to create copies of them in Room 17. Keep track of how many Hit Points each character has lost to the webbing (including any damage inflicted by the Witherwitch in Room 12.

Blood Drain Effect

Hit Points Lost	Effect
0	No copy is grown.
1	The copy is growing slowly and will not become active for many weeks but may return to haunt the character after the end of this campaign.
2-3	The copy is growing rapidly but will only awaken if the characters interfere with the cocoons in Room 17. If not disturbed, it awakens a week after the characters leave the Treasure Vault.
4+	The copy will awaken while the characters are in the Treasure Vault.

These copies are not perfect duplicates and are likely to be insane and filled with a murderous hatred of the originals. If slain, they melt into a tangled mess of white webbing. The clones secretly desire to replace their counterparts – the webbing was originally created by the computer system because of a desire to understand why the people of Soryandum 'abandoned' it.

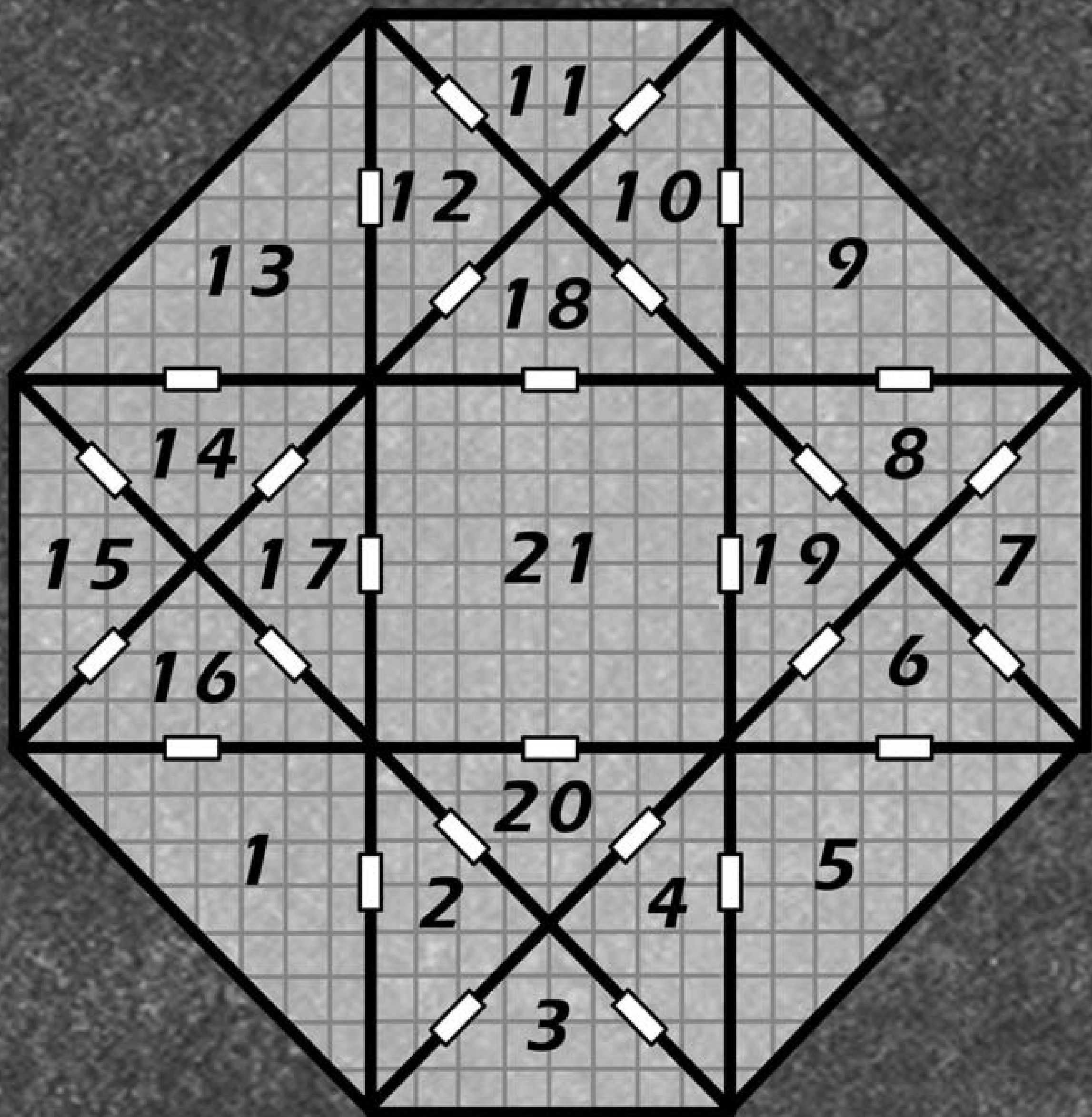
Optionally, if any characters die while in the vault, then they can be replaced by unusually sane duplicates of themselves.

As the Guardian Machine perceives the webbing and the creatures it makes as being part of the Treasure Vault, it will not attack the web-clones unless attacked by them

Each room has two exits, although not all the entrances may be accessible in each case. The vault is divided into three zones – an outer ring, an inner ring and the central vault. To enter the inner ring, the characters have to possess a key to open one of the inner doors. The Granbretanians entered the vault ahead of the characters, took an anti-clockwise route through the outer ring, then stopped in room 8 when they realised they had gone half-way around without finding a way into the inner ring. Crull decided that it would be more time-efficient to cut through the vault door instead of looking for a key that might no longer exist.

Lady Crull

Crull is one of the senior officers of the Order of the Ferret and is Taragorm's chief agent in Europe. She wears a scandalously minimalist mask, exposing a disgusting amount of cheek and forehead to view. She has little loyalty to her superior in the order and once connived with Baron Meliadus to overthrow Taragorm but she and the Wolf quarrelled bitterly and now she nurses a hatred for him too. Her role among the Ferrets is to seek out those continental sorcerers and scholars who have discovered information useful to Granbretan. These


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Time-Keeping In The Vault

The Granbretanians will break into the Inner ring a short period after the characters enter the Outer ring.

Draw a line of 15 boxes on scratch paper. Mark off one box each time the characters enter a new room, or each time they linger in a room for more than a few minutes. If 12 boxes are marked off, then the Granbretanians break through.

When 15 boxes have been marked off, the Guardian Machine activates. It kills the Granbretanians, except for Lady Crull who flees the vault to wait outside.

renegade scientists must be either slain or confined in the Ivory Towers of Osfoud, where their knowledge is placed in the service of the Dark Empire.

She is extremely adept at torture and surgery and has augmented both her own body and those of her servants for maximum effectiveness in their respective tasks and pleasures.

The Guardian Machine

Each of the vaults of Soryandum had a Guardian Machine placed over it, to protect it from intruders. The Guardian Machine of this particular vault slumbers in the central chamber and will only activate when someone disturbs it by entering its chamber. When the Guardian Machine activates, it begins a patrol spiral, marching from room 21 to room 17 to room 16 to room 1 and then wandering through the vault in sequential order of rooms until it detects an intruder. It then attacks that intruder. Statistics for the Guardian Machine are on page 144 of the *Hawkmoon* rulebook.

The Outer Ring

Each chamber of the Outer Ring has precisely the same dimensions – it is an isosceles pyramid with sides 13 metres in length. Each chamber has two or three doors, which are roughly spherical objects embedded in the walls. These doors have precisely the same configuration of facets as the whole treasure vault, so the characters can get a 'map' of the vault just by looking at a door. To open a door, one touches the central square facet and the whole sphere folds away into the wall, leaving a circular portal into the next chamber. In most rooms, one door will refuse to open, as it leads into the sealed inner ring.

1. Entrance Chamber

One whole wall of this room has collapsed due to the weight of the rocks that fell upon it during the earthquake and it is possible to squeeze through a narrow gap between fallen boulders to enter the chamber. Webbing sprouts through many cracks but the largest gap has recently been cauterised with a flame-lance blast and it is obvious that the Granbretanians entered there.

Inside, the chamber is littered with debris and fallen stones. The walls bulge alarmingly in several places, suggesting that the weight of the cliffs above is causing the weird substance of the vault to buckle slowly. The webbing seems to have sprouted from the left-hand (room 16) doorway – that sphere-door is jammed half-way open by the sheer mass of tendrils pouring through it. The right-hand doorway is closed.

2. The Splintered Machine

This room has also partially collapsed and one particular heavy rock has fallen right in the middle of the large machine that dominates this chamber. It looks something like an orrery – a brass model of the solar system – as it consists of a great number of rings and spheres spinning around a central axis but this central axis has been knocked wildly off-kilter by the boulder. Therefore, the room is now filled with spinning spheres and razor-sharp rings. Bright bolds of electricity leap between the spinning spheres and rings.

The largest sphere has rolled to the bottom right corner of the room and has stopped moving. Occasionally, a bolt of electricity leaps out from the central axis and seems to reach for the big sphere, which quivers slightly when the electricity caresses it.

If the characters try to get to any of the doors in the room, they must dodge the spinning spheres and rings and energy bolts. The most foolish approach is just to charge ahead, trusting to one's instincts. If the character does this, then he is 'attacked' 1D6 times by the machinery. If he has enough Reactions, then he can dodge all of these attacks. A dodged attack here does no damage; a successful attack inflicts 1D8+1 damage to a random location. The machinery cannot be parried.

If a character hugs the wall, then he can minimise his exposure to the machine's spinning parts. This reduces the number of attacks to 1D4 instead of 1D6. A successful Mechanisms or Engineering test lets a character observe and predict the rhythms of the machine, reducing the number of attacks by 3.

Another option is to jam the central axis of the machine, shutting the whole thing down. This requires facing 1D6 attacks, then making a –20% Mechanisms test or using a suitable spell.

Alternatively, the characters can push the immobile sphere out of the corner. This requires a Difficult (–20%) Athletics (might) test. If the big sphere is moved, then it is swept up in the movements of the orrery and flies forward like a huge cannonball, smashing the other spheres and rings out of its way and breaking the machine.

If the characters destroy the machine, then a few minutes later, the door from room 1 opens and tendrils of webbing flow into the room. The energy bolts of the active machine here have kept the webs from growing into this part of the complex but that barrier is gone now.

3. Medical Research

By the time of the Tragic Millennium, the ancients had cured all diseases and could prolong their lifespan indefinitely. Creatures like King-Emperor Huon or the sorcerer Agonosvos are the products of this sorcery, creatures that have survived thousands of years. In this chamber, the people of Soryandum store all their healing machines and devices, things they no longer need because they have transformed themselves into spirits.

A trail of blood leads from the far entrance of this room (the door to 4). One of the Granbretanians was injured by the machines in room 6 and was brought back to here to be healed.

Most of the devices are now packed away in containers lining the walls. These containers are cubes of an orange crystal that melt when touched and reform when the item is put back. A few beds and vats of strange liquid are not encased in crystal, were left out in case the people of Soryandum needed to rapidly treat an injured visitor. In the centre of the room is a glowing golden circle of light. Anyone who steps into this circle is instantly cured of all fatigue and regains 2D6 Focus Points.

Injured characters can be treated using the equipment in this chamber. The advanced equipment gives a +50% bonus to First Aid and Medicine tests and doubles the amount of Hit Points restored. Equipment can also be used to cast the *Treat Wounds* and *Regenerate* spells at 100% without the user needing to know the spell. If the healing machines are removed from the Treasure Vault, they stop functioning.

4. Room of Visions

The walls of this room are adorned with images from Earth's history. The images shift at random initially but the longer the characters linger in this chamber, the more the images focus on them and their past adventures. If the characters had adventures before the Secrets of Tragic Europe, then they will see images of previous encounters and dangers, then they catch glimpses of such things as:

- Jarek Connolly and the Warrior in Jet and Gold outside the inn in Berlin where the characters were recruited.
- The vat in which Gwendolyn of Trascau was grown and a shadow image of another, similar vat, and another similar creation.
- The cup the characters retrieved from Parye, being used to make a sphere of impenetrable crystal.
- The empty bog on Gley, where the city of Hybrasil flickers in and out of existence like a fleeting reflection of the moon on rippling water.
- The Divine Mother of Jaguars, padding across the centuries from the Tragic Millennium to the present.
- A man wearing a mask that is also a complicated clock, laughing in triumph. His mask chimes the bars of Sheneven's *Temporal Antipathies* in perfect counterpoint to his glee.
- The characters, walking through an impossibly vibrant forest with the Warrior in Jet and Gold beneath an orange sky.
- Londra, on fire, as warriors in strange armour stalk through the ruined streets.

After showing these visions, the room's walls blur and display a cascade of nonsense:

- A man resembling Count Tierkreis slumped on a magnificent throne, a huge broadsword of dark metal clutched in one hand. His other hand covers his face, as if he is wracked with guilt or sorrow.
- Two men, one wearing a Serpent mask, the other in the clock mask seen earlier, at work on a crystal

pyramid. Through a window, the sky-line of Londra can be seen but her skies are empty of ornithopters.
- A man dressed in a strange black costume pursues a woman in a white dress across a green field.
- A horrific creature, horned and wreathed in flame, rises from the ruins of a camp. Warriors fight monsters in the background, while a young woman with a flame-lance in one hand and a sword in the other looks defiantly at the horned demon.

The walls continue to display strange scenes for as long as the characters watch them. A trail of blood runs all the way through this room from door to door.

5. Room of Weapons

This chamber contains weapons of destruction dating back to the Tragic Millennium. The folk of Soryandum have no need for weapons now that they have become spirits and destroyed most of their arsenal. These few remaining weapons were kept as historical curiosities.

A trail of blood runs all the way through this room from door to door.

Each of the ten plinths in this room contains a different item. The plinths are protected by force shields that are psionically active – if someone tries to take a weapon when angry or vengeful, then the field hardens and prevents the weapon from being removed. However, if someone attempts to remove the weapon while possessed by either desperate need or great curiosity, then the field allows the weapon through. The characters can get at these items in three different ways – either by using a *Neutralise Magic* spell to break through the Magnitude 5 field, by trying to take a weapon when threatened by the Granbretanians or one of the other dangers in the Vault or by psychically convincing the security system to let them through, which requires a Very Hard (–60%) Persistence test.

The ten items are:
1. A weapon that fires a beam of intense cold. This beam freezes anything it hits, causing ice to form out of the air and slow the foe. A target struck by this weapon loses one Combat Reaction in the next round. The weapon has a magazine of ten shots and replenishes one shot per hour.

2. An illusion gun. When fired, those within the area of effect (a cone 30 feet long and wide) must make a Hard (–40%) Persistence test or see a strange illusion. The illusion persists for one hour; the target may work out that the illusion can be safely ignored before it vanishes. The gun contains ten illusions and cannot be recharged. The illusions that can be fired are, in order:
- That a horde of dinosaurs is rampaging through the area.
- The appearance of a small volcano just beneath where the targets are standing.
- That the firer of the gun has become a cloud of pretty butterflies.
- That if the target moves, his bones will shatter, as they are made of very delicate glass.
- That the King of Espanya is a hippopotamus in a very clever disguise but no-one has noticed save for the target.
- The appearance of the target's parents and school teachers, all looking at him disapprovingly and sighing about what a disappointment he is.
- The appearance of a horde of scantily clad amorous beauties.
- The same illusion of scantily clad beauties again. It is an oddly popular illusion.
- That the firer of the gun is actually the target's wife or husband – if the target does not have a wife or husband, then the target nevertheless remembers marrying the firer.
- That the target has just been shot dead and that he should lie down like a good corpse should.

3. A brooch that provides a permanent *Jamming* spell at Magnitude 2. However, long-term exposure to the broach interferes with the functioning of the mind, permanently reducing the wearer's POW by one point per month of use.

4. A rod that can be held in the off-hand. This rod gives a +40% bonus to Parrying attempts with it, utilising the user's Weapon Skill for his primary weapon.

5. A round reflective shield. This shield not only functions as a buckler but can also deflect energy blasts like flame-lances. If the user makes a successful Shield test instead of dodging when hit by such a weapon, then the blast is reflected. On a critical success, the beam is reflected right back at the enemy, using the defender's Shield test as the new attack roll. On a fumble, the delicate mechanisms of the shield crack and it stops functioning.

6. A dagger with a glowing white blade. This blade can strike spirits and other immaterial creatures, such as the Wraith-Folk of Soryandum.

7. A gun that shoots explosive shells. It is loaded with six such shells. Characters can use the Crossbow skill with the gun.

8. A suit of plate armour with a glass visor. This armour is incredibly light and flexible and shapes itself to perfectly fit the user.

9. A black sphere. When thrown forcefully at a foe, it explodes. Roll 6D6 – if the total is equal to or greater than the victim's SIZ, then the victim is dragged into an alternate universe and is gone forever. A successful Dodge avoids destruction.

10. A ring that concentrates the wielder's willpower into a blast of psychic energy. Activating the ring costs one Focus Point. The wielder uses a special Energy Ring skill to target the blasts; this skill begins at the total of the user's DEX+POW. The ring deals 1D8 damage on a successful hit.

Melee Weapons

Weapon	Skill	Damage Dice	STR/DEX	ENC	AP/HP
Ghost Blade	Dagger (STR+DEX)	1D4+1	–/–	–	4/6
Parrying Rod	As main weapon +40%	None.	5/5	–	8/16
Reflective Shield	Shield (STR+DEX)	1D4	–/5	1	5/8

Ranged Weapons

Weapon	Skill	Damage	Range	Mag.	STR/DEX	ENC	AP/HP
Ice Beam	Flame-Lance (DEX)	2D6	15m	10	–/9	1	4/8
Illusion Gun	Crossbow (DEX)	–	30m	10	–/9	2	4/8
Explosive Handgun	Crossbow (DEX)	3D6	10m	6	5/9	1	2/4
Black Sphere	Throw (DEX)	–	–	1	–/5	–	2/4
Energy Ring	Energy Ring (DEX+POW)	1D8	10m	–	–/–	–	–

Armour

Armour	AP	ENC	Locations	Total Skill Penalty
Jamming Brooch	–	–	–	–
Plate Armour	6	6	All	20%

6. Room of Rebellious Machines

When the people of Soryandum locked their unsubtle machinery away in vaults like this one, not all of the machines went quietly. These were sentient machines, created for a purpose they clung to desperately even after the necessity had passed. The sentient creatures were locked away here in stasis chambers, where they will slumber for all eternity – or until a meddling intruder accidentally frees them. The Granbretanians let one of the machines out and destroyed it when it turned on them.

There are five machines left in this chamber. Two resemble metallic statues, while the others are strange assemblages of springs and other metal fragments. The remnants of the machine destroyed by the Granbretanians are scattered all over the floor, as are the guts of one of their soldiers. When the machine was destroyed, Lady Crull took the injured warrior back to Room 3 and used the healing machines there to restore him.

The stasis chambers resemble the plinths in Room 5. Each robot stands on such a plinth and a column of blue light shines from the ceiling, bathing the whole plinth in a strange glow. This light is the visible aspect of the stasis field and within the field, the robots cannot function. To deactivate or activate the stasis field, one need only press a control stud at the front of each plinth. The field cannot be activated and deactivated in the same round.

While the characters may release the robots by tampering with the plinths, there is another danger here. The robot defeated by the Granbretanians was not entirely destroyed when they smashed it into pieces. The little section that survived is now lurking behind one of the plinths, inching its way towards a control stud. Call for Perception tests against the robot fragment's Stealth (Strike Rank +10, Stealth 60%). If successful, the fragment makes it to the control stud and frees another robot when the characters are not looking. If the robot fails, then it makes a dash for the stud when it is detected.

If the robots are released, then they initially mistake the characters for the folk of Soryandum and demand to know why they were imprisoned; they do not want to hear the answer '*Because you are outdated relics from a time that is long gone and anyway we're too busy transforming ourselves into immortal spirits to deal with you'*. It is unlikely that there is anything the characters can say that will pacify the renegade machines, which will rapidly move to free the other imprisoned robots.

One freed robot is an inconvenience; two a challenge; three or more will likely result in the characters being slaughtered.

7. The Gauntlet

The walls of the Treasure Vault were not forged, they were grown like crystals and the technology used to do so is stored in this room. Huge drums of ever-churning liquid line the walls and the sound of mighty paddles constantly rotating through the slime, echoes through the room like the thunder of a waterfall. One of the tanks was damaged in the fight between the Granbretanians and the robots from room 6 and now spikes of green metal are spurting out of the damaged drum. The spikes shoot out, freeze for a few moments, then collapse and ooze back into the churning drum. Each time, the spikes are longer, reaching closer and closer to other, undamaged drums.

If the characters cross the room immediately after entering, then they just need to dodge the metal spikes from the damaged drum. This is easy: Dodge test at +40%; failure means that the character gets hit, taking 2D8 damage to a random location. The danger comes if they wait too long or return to this chamber later, then the spikes may pierce another drum. That causes a chain reaction, as each drum explodes into a jagged blossom of green pseudo-metal, smashing its neighbours who also explode. If this happens, then everyone in the room must make 1D6 Dodge tests; each failure means the character gets hit by a metal spike for 2D8 damage to a random location.

Clever characters may use the Gauntlet chamber as a trap for either the Granbretanians or some other foe.

Characters can also use counter-spells to stop the spurts of metal – each explosion counts as a Magnitude 2 spell, so a *Jamming* or *Neutralise Magic* spell will work. A character wearing the brooch from Room 5 can walk through this room without harm, as the metal spikes melt back to liquid inches away from his body.

Fighting in the Room of Rebellious Machines

If attacked, the robots will try first to defend themselves and then to get into a position where they can press the control studs on other plinths. Their next priority is to chop the Player Characters into very small pieces, then jump up and down on those pieces.

- Characters can use the Give Ground or Throw rules to move the robots back onto the plinths and then reactivate the stasis fields.
- The same tactic can be used to defeat the Guardian Machine.
- If the characters are facing multiple robots, fleeing is an excellent plan. The robots will leave the treasure vault if they find an exit.

8. Granbretanians Aren't Art

This vault contains examples of the art of Soryandum, preserved in impenetrable crystal just like the buildings of Parye. Most of the art consists of mosaics of scenes of nature, such as birds nesting or flowers growing amid the ruins. There are also oddly abstract statues in green metal or white marble. Having come this far without finding anything of use – they were unable to get into the weapons in the Room of Weapons and were attacked by robots in the Room of Rebellious Machines – the Granbretanians under the command of Lady Crull have stopped here and begun to cut their way into the Inner Ring of the Treasure Vault.

The doorway to the Inner Ring is identical to the other doors in the Outer Ring but does not open when the central square is pressed. Lady Crull's Ferrets have tried to burn

through with their flame-lances but the metal of the Vault is unaffected by the energy beams. Her second plan is to use a portable drill to create a hole in the doorway. The Ferrets have set up this drill, which is boring through the wall. It creates showers of blue sparks and a very loud noise as it works.

The Granbretanians have pushed the statues and other works of art to the sides of the room, to give them space to work. There is therefore enough cover and noise to give characters a +40% bonus to Stealth tests if they want to try sneaking past the Granbretanians and heading to the Room of Alchemy.

There is one Granbretanian Ferret here per Player Character, plus Lady Crull. Two of the Granbretanians are employed in controlling the portable drilling machine; Lady Crull and the others stand by impatiently, keeping watch for more dangers like rebellious robots or strange blood-thirsty webs.

If spotted, then Crull shouts '*It's them! Take them alive if you can!'* Thanks to observing the characters through Hannibal's Black Gem, the Granbretanians know all of the character's favoured weapons and spells and will try to counter them. If the characters rely on flame-lances, then the Granbretanians charge into melee; if the characters favour melee, then some Granbretanians hold the line using Defend while others fire at them.

Fighting the Granbretanians

- The characters can use the statues and mosaic walls as cover against Granbretanian attacks.
- The Granbretanians have passed through Rooms 1–7 and may use the items there to their advantage. For example, if one of the characters is forced back into room 6, then a Ferret might blow up the metal drums there, causing an eruption of metal spikes. Injured Granbretanians might try to retreat to the medical apparatus in Room 3.
- If the Ferrets are forewarned of the attack, then each Ferret soldier casts Enhance Characteristic (SIZ) at Magnitude 5 and Damage Boosting (Magnitude 3) on their weapons.

Crull is also willing to 'negotiate' if the characters appear friendly. She knows exactly who the characters are but can pretend to believe that they are just wandering tomb raiders who were drawn to the Treasure Vault by the presence of the Granbretanian camp and is willing to let the characters go into the Outer Vault first.

More likely, the characters will attack the Granbretanians, in which case Crull will fight until her minions are defeated, at which point she will surrender and beg for mercy – after all, the Granbretanians are going to capture the characters soon enough, thanks to Hannibal.

9. Room of Alchemy

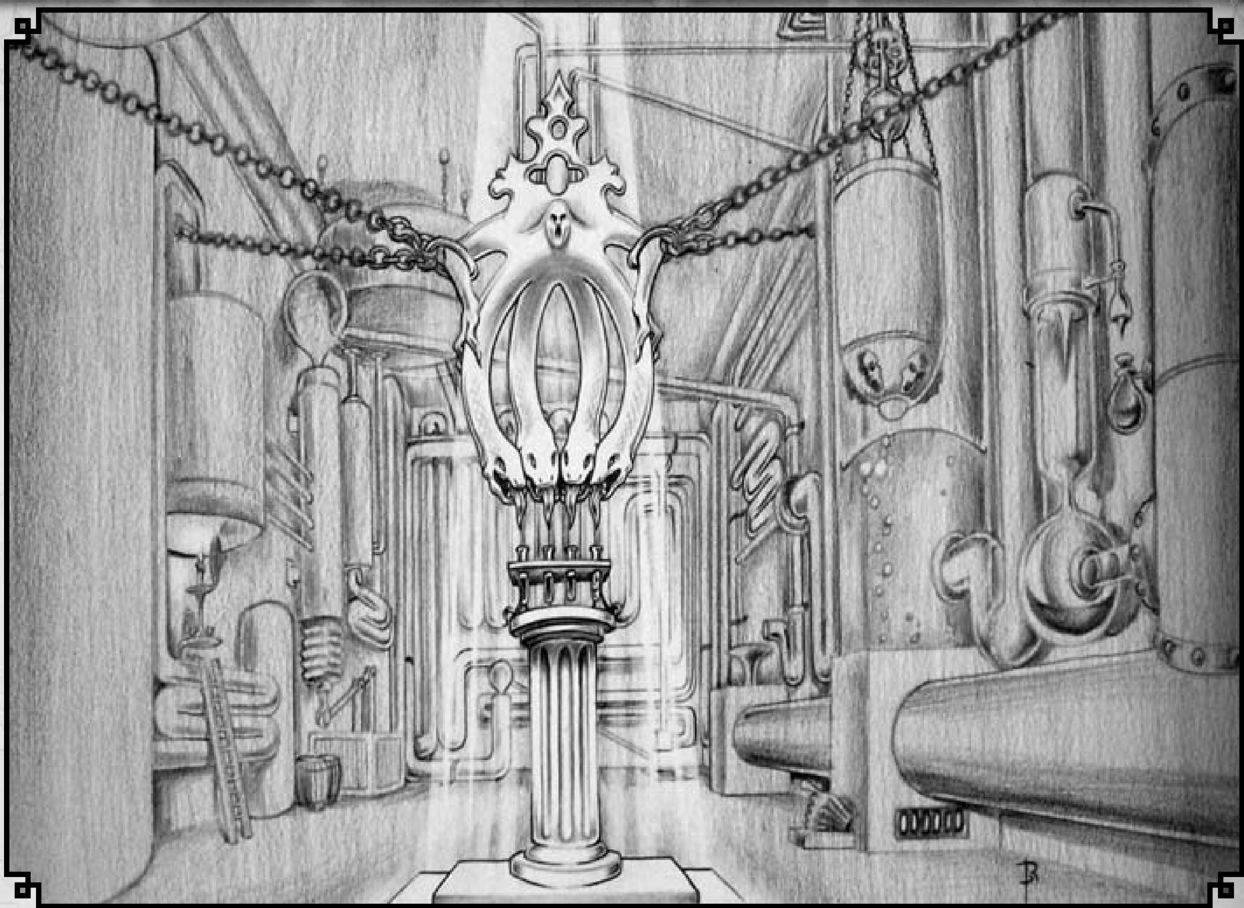
The walls of this room are covered with clear pipes and tubes, while tanks and vats hang suspended from the ceiling. Varicoloured liquids stream down through the pipes into bubbling retorts and vials. The whole room is engaged in some unimaginably complex alchemical experiment that seems to have been running for centuries.

The centrepiece of the whole experiment seems to be four vials, which are each one-third full. Distilled liquid has slowly been dripping into each of them from the alchemical apparatus, one tiny droplet every decade. Each vial contains a potion of a different colour – black, clear, greenish and red. The clear vial has noticeably less liquid in it that the other three (Joyeuse used a little in the creation of the Witherwitch – see page 90). There are strange runes around the four vials. A successful test on a suitable Lore or Language allows a character to make a partial translation – there is definitely a warning here, suggesting that the vials (or one of the vials at least) contains a poison but it also seems that the vials might be part of some medical experiment.

The characters can try experimenting with the vials if they wish. They can try sipping from a vial or drinking it entirely. Up to four characters can sip from a vial.

The Black Liquid: Is highly poisonous. Anyone sipping from it must make a Resilience test against POT 75 poison or suffer 2D6 damage to the abdomen. Anyone drinking the whole thing must make a Resilience test against POT 150 poison or suffer 4D6 damage to the abdomen.

The Clear Liquid: Gives immortality. A character who sips from the liquid is cured of all fatigue and regains 1D6 Hit Points to all locations. A character that drinks all the liquid becomes un-aging – he can still die of disease, poison or injury but will never age.



The Green Liquid: Is a mutagen. A character who sips from it gains one positive and one negative mutation from the list on pages 20-21 of *Hawkmoon*. A character who drinks the whole thing gains three positive and three negative mutations.

The Red Liquid: Is another dose of the *Elixir of Animation* that the characters may have encountered in the adventure of the *Lady in the Chapel*. See page 31 for details. This elixir cannot be sipped, as it boils on contact with the air. If drunk, it kills the character.

The Room of Alchemy counts as a laboratory for the purposes of Sorcery.

10. Archive

This chamber is stacked floor to ceiling with books. The people of Soryandum have various sorcerous ways of storing information, encoding it on crystals or in living cells or lattices of eternal light – however they also used more traditional methods, preserving data in a simple form. The books have paper made of indestructible metal and are bound in imperishable crystal.

Many of the books contain utterly useless information – discussions of meaningless philosophies, copies of unintelligible novels, piles of unsold d20 supplements and seventies sci-fi novels, histories of extinct races and cultures and so forth – though a few do contain useful information. For every 10 minutes of searching, a character finds one book that might be valuable. Roll on the Random Valuable Book table. The Price column indicates the sale price to a collector or scholar, like Count Tierkreis.

All the Textbooks count as Mentors with 200% skill for the purposes of advancing a skill through research (see page 100 of the *Hawkmoon* rulebook).

Random Valuable Books

Roll 1d20	Book	Price
1-3	An obscure but intelligible work on ancient art or culture.	1D6 x 1'000 silver
4-6	A fascinating history.	2D6 x 1'000 silver
7-9	A useful book on some sorcerous principle.	2D6 x 2'000 silver
10	A guide like Joyeuse's Codex, on some element of the ancient times that has probably survived the Tragic Millennium.	2D6 x 10'000 silver
11	**Textbook:** A guide to botany that allows a character to study Lore (plants).	3,000 silver
12	**Textbook:** A guide to Mechanisms.	3,000 silver.
13	**Textbook:** A guide to Engineering.	5,000 silver.
14	**Textbook:** A guide to Medicine.	10,000 silver.
15	**Textbook:** A guide to Oratory.	10,000 silver.
16	**Spell Codex:** Contains the spells Cure Disease 75%, Treat Wounds 50%, Regenerate 25%, Resurrection Drug 25%. Requires Healing 50% to use.	20,000 silver
17	**Spell Codex:** Contains the spells Dominate (human) 50%, Sorcerer's Presence 100% and Diminish (POW) 100%. Requires Oratory 25% to use.	30,000 silver
18	**Spell Codex:** Contains the spell Ornithopter 100%. Requires Engineering 50%, Pilot Ornithopter 50% to use.	30,000 silver
19	**Spell Codex:** Contains the spells Dimensional Scan 20% (see the *Granbretan* sourcebook) and Crystal Rings of Mygan 20%. Requires Lore (philosophy) 50% to use.	50,000 silver
20	**Spell Codex:** Contains the spell Psychic Projection 100%. Requires Persistence 70% to use.	50,000 silver.

11. The Bestiary

This room is very similar to the Room of Rebellious Machines (Room 6). There are six plinths in the room, each of which is bathed with a blue light. Three of the plinths are occupied by strange creatures – there is a Charki (see page 140 of *Hawkmoon*), a Doombat (page 141 of *Hawkmoon*) and a creature that resembles a human but with tentacles instead of limbs. The other three plinths are empty. As in Room 6, the plinths can be switched on and off using a stud at the base of each plinth.

Pressed against the door from room 12 is a small sorcerous device. Occasionally, it crackles and sparks. Joyeuse made this device to keep back the webbing, which waits on the far side of the door. If tampered with, the device stops functioning and the door to 12 opens, letting webs spill into this chamber. If unhindered, the webs will grow over to the occupied plinths, deactivate the stasis fields and suck the blood of the preserved creatures.

If the characters free the Charki or the Doombat, then the creature will attack immediately. If the characters free the strange tentacle-man, he begins to gasp for breath and makes it clear that the characters should immediately reactivate the stasis field. If they do not do so promptly, then the strange man drowns on dry land.

Fighting in the Bestiary

To make the fight more complicated, a missed attack could hit the little sorcerous device on the door, letting the webbing from Room 12 in.

12. The Witherwitch

This chamber contained the computer system, which has now gone insane, broken out of its confines and is spilling throughout the vault in the form of white blood-drinking webbing. This chamber is almost entirely filled with the webbing. The webbing pulses and writhes and is quite obviously alive.

There is a crack in the inner wall of this vault, above the door to Room 18. The webbing has spread to the Inner Ring via this crack. If the characters want, they can climb through the webbing, taking damage from the blood drain unless they protect themselves somehow or even

burn through the webs, which causes the clones on the far side to scream in pain.

Nestled in the middle of this webbing is a near-skeletal woman, impossibly ancient, impossibly thin. She is the Witherwitch, a clone of Joyeuse created when the adventurer visited here centuries ago. Her milky-white eyes peer at the characters as they enter.

'*You! Are you…servants of him? The one who hunts me?*' she asks. She is referring to either Arioch or Count Tierkreis – at this point in the copy's unnaturally long life, she cannot really recall who she thinks her tormentors are and anyway she does not know Tierkreis' name. If the characters question her, she claims to be Joyeuse. *'I went everywhere, when I was young and I wrote it all down. In a book. My book. All the secrets of the world. They tried to take it from me, they did but I hid here, in the dark, where no-one can find me or my sister.'*

After looking at the Witherwitch for a few moments, characters will realise that she bears a distinct resemblance to Lady Phora – of course, this is because they are both clones of the same original.

The Witherwitch clone of Joyeuse will ramble on in a completely disjointed manner until either the characters confirm her suspicions that they are minions of Him, who are here to capture her or steal her book or her thoughts or her soul, depending on which fragment of delusion currently holds sway in the rotting spiderweb of her ersatz brain, in which case she attacks or until they ignore her. Joyeuse knows nothing about the current state of Europe, as she has been sitting in a web for many centuries and she can remember no sorcery. She does recall how she got into the Inner Ring last time – there is a key in the room next door but it is guarded by ghosts.

Demon and the Nature of Time

Count Tierkreis is attempting to resurrect Joyeuse. He was able to clone her body, producing Lady Phora but has been unable to capture her soul. He has sent probes back in time, from the present day to the era just after the war but despite the cunning sorcery and the aid of his demon patron Arioch, he could not capture Joyeuse's soul.

Hundreds of years ago, Joyeuse realised some force was trying to capture her and she took steps to avoid being caught. One of the steps was the creation of the Witherwitch, a crippled clone using the webbing of the Treasure Vault. The Witherwitch had the same psychic signature as Joyeuse herself, so that any spells targeting her would be confused by the similarity of the two souls. This was only a temporary measure, as will be discovered in the Chapter beginning page 118.

The Witherwitch *thinks* she is Joyeuse but she is quite insane. She has only a fraction of Joyeuse's memories and has decayed over the centuries. The Witherwitch is immobile, as her legs and lower body have decayed back into tangles of webbing but she can still fight by lashing out blood-draining web-strands.

13. The Room of Cryptic Machines

This chamber contains devices whose purpose is utterly unknown to the characters. Even the greatest sorcerers of Granbretan would be either unable to understand these machines or unable to comprehend why anyone would want a machine that does what these ones do. They are mostly either subtle sensors or engines that produce strange effects, such as resonating in other dimensions.

All these machines are covered in a thick mat of webbing, which has grown through the door from Room 14. There is a way to get through from one room to another without touching the webbing but it is very narrow and requires that the characters clamber over the machinery, using the occasional exposed handhold or patch of floor. An Acrobatics test is required to make it across the room; if the character fails, he touches the webbing and suffers one point of damage from blood drain. If the character fumbles, then he stumbles into a thick patch of webbing and suffers 1D6 damage to a random location.

The characters can also burn through the webbing with a flame-lance.

14. The Ghost Machines

As part of their preparations for transforming into immortal wraiths, the people of Soryandum experimented

with machines that reach into other dimensions and modes of existence. These devices are now stored here, in this chamber. Huge power generators stand against the walls, while the centre of the room is a forest of metal pillars, like lamp-posts. In the very centre of the room is a small pedestal, on which stands a metal cube. The cube looks to be exactly the same size as the square facet in the centre of the doors in the Treasure Vault. There is also a diamond-shaped crystal floating in the air just outside the pillars.

The webbing runs from Room 13 through this chamber to Rooms 15 and 16 but it stays well away from the machinery, running in thick gobbets over the ceiling to the far door.

If a character approaches the pillars, they begin to glow softly and strange blue shapes begin to flicker in and out of existence. The area within the pillars is attuned to another dimension, so if a character is inside the pillars, he can see the other-dimensional beings and they can see him. The other-dimensional beings resemble the Yaddithim from the Moonbog (see page 60). The Time Monsters will attack anyone within the area of the pillars. Each time the machine resets, roll 1D4 to see how many Yaddithim are 'synchronised' with those inside the pillars.

The floating crystal is the control mechanism for the pillars. If a character touches the crystal and makes a successful Persistence test, then the coloured light by the pillars changes slightly, as the attuned dimension shifts. The machine keeps resetting to its original setting – the dimension inhabited by the Yaddithim. The machine resets after one round and the difficulty of the Persistence test increases by 10% each time. Characters can spend Focus Points to get a +5% bonus to the Persistence test.

The cube in the centre of the room is the key to the Inner Ring of doors. However, it exists in a slightly different dimension – it is visible but immaterial to the characters. By manipulating the floating crystal, it is possible to attune the cube and the characters to the same dimension, allowing them to take the cube. This requires three successful Persistence tests in a row. Alternatively, if the characters concentrate on the name 'Joyeuse' when manipulating the crystal, only a single Persistence test is needed.

On a critical Persistence test, the character manipulating the crystal has accidentally managed to attune it to the same dimension where the people of Soryandum dwell and one of the Wraith-Folk (see *Hawkmoon*, page 147) appears in the area between the pillars. He introduces himself as Rinal, once Chief Counsellor of Soryandum. He is quite surprised to see anyone in the vault at this time. If the characters say that they are friends of Joyeuse, then he smiles and says that she came here once, long ago but took nothing with her. They were happy to show her their secrets and that the cube on the pedestal is the key to the Inner Ring. They should be wary of using any of the components inside the Inner Ring, though and Rinal cannot help them – he can only exist within these pillars or within the city of Soryandum itself. He can attune the characters to the key-cube, though.

Fighting in the Ghost Machine

The Yaddithim are hungry and will pursue the characters as far as they can but they cannot leave the area bound by the pillars. If the characters retreat out of the area between the pillars, then the Yaddithim vanish as the dimensional attunement is lost – at least one sentient being must be within the area of the pillars for the Ghost Machine to activate.

If the characters get the key-cube, they can enter the Inner Ring through any of the doors (from rooms 2, 4,6, 8, 10, 12, 14 or 16.)

15. Message from Joyeuse

This chamber is overgrown with webbing. The only items stored here by the Wraith-Folk of Soryandum were various trinkets and useless machines, which are kept in indestructible and boxes that cannot be opened, stacked around the room.

Engraved on one wall is a message from Joyeuse. It is mostly covered in white webbing but if the characters clear it away, they can read the whole engraving. '*THE KEY TO THE INNER VAULT LIES BEYOND AND MY NAME IS THE KEY TO THE KEY. I BEG YOU, TRAVELLER, DO NOT GO BEYOND THE PILLARS BUT TURN RIGHT AND GO INWARDS. BEWARE THE GUARDIAN MACHINE AND DO NOT SHED BLOOD HERE. J.*'

16. Chamber of Unfortunate Animals

Like most of this side of the Treasure Vault (from room 16 to room 11), this chamber is overrun with the strange white webbing that grows everywhere. Alarmingly, in this room, the webbing contains the desiccated, bloodless corpses of various small animals, such as rats and other small rodents, as well as birds. If the characters examine the corpses closely, they notice two unusual things. Firstly, the animals appear to be still alive in some fashion – certainly, their eyes follow the characters, even if they do not breathe and have no pulse. Secondly, on close examination, it is evident that all the animals here are twins. In one corner, there is a bird with a red crest, and half-way up another wall, there is another bird with an identical red crest. There, a desert fox; over there, another desert fox with precisely the same markings.

The animals will not attack (but touching the webbing will result in a blood drain if a character is careless). The purpose of this bizarre chamber is to foreshadow the cloning ability of the webbing.

The Inner Ring

The four smaller chambers of the Inner Ring contain those items that the people of Soryandum treasured most highly. The chambers are identical in shape and design to those of the Outer Ring. A character can open a door from the Inner Ring to the Outer Ring without needing the key-cube.

There are three ways for the characters to enter the Inner Ring. They could obtain the key-cube from room 14, they could climb through the crack in the ceiling in room 18 or they could breach the door from Room 8 into Room 19 as the Granbretanians are attempting to do.

17. Room of Wraith Dreams

This chamber contains a single device, similar to the Ghost Machine in room 14. It is a pair of waist-high pillars on a small pedestal. There is just enough space for someone to stand on the pedestal and place both hands on the pillars. If anyone does this, the pillars begin to glow brighter and brighter. Each round after the machine is activated, roll 1D6 and add it to a running total. If the total exceeds the characters' SIZ score, then he vanishes.

This machine is one of those used by the people of Soryandum to transform themselves into wraiths. Of course, when they used it, they were merging with the very structure of their beloved city, using abstruse mathematics and sorceries undreamt of by the characters. In short, the Soryandumites knew what they were doing; the Player Characters do not. A character that vanishes finds himself transformed into a spirit – he can still see the others but cannot be seen by them. He is completely immaterial and cannot affect or contact the real world in any way. He can still be seen by those using the Psychic Projection spell or by those with the Psychic mutation.

The spirit character will fade away after a number of minutes equal to his POW.

There are two ways for the character to escape this predicament. Firstly, it is possible to use the Ghost Machine in Room 14 to re-attune the spirit to reality. This requires a critical success when manipulating the control crystal.

Alternatively, the Warrior in Jet and Gold can rescue the disembodied character when he pulls the rest of them out of reality, during the adventure of *The Crown of Chaos* (see page 98). This will leave one player without a character for at least one game session, though, so that player could play Hannibal or some other Non-Player Character for a while.

18. Cloning Chamber

Webbing spills from a crack above the door to fill this entire chamber. If any of the characters have lost Hit Points to the webbing, then in the middle of this chamber are one or more cocoons. Inside these cocoons are the clones of the characters. The clones are born naked but there are tools buried under the webbing that the clones can use as melee weapons if a fight occurs.

The clones are aware that they are second-hand duplicates of real people and do not (at least initially) believe that they are the originals. However, the proximity of the originals will cause the clones to go insane and who knows what delusions will consume the creatures then? The characters can try to ally with the clones if they wish or they can simply destroy them as perversions of nature.

Optionally, if the Granbretanians find this chamber, they could mistake the clones for the actual Player Characters and take them prisoner.

19. The Vault of Tragedy

In this chamber, the people of Soryandum stored weapons of the type used during the Tragic Millennium. Most of

these are of no use to the characters, as the weapons have been deliberately deactivated by the Wraith-Folk. If the characters look through the piles of bizarre junk and coffin-like warheads, they do find one display of personal weapons. On this table are three artefacts:

- A small device with a lever and a bell-shaped nozzle. This projects an invisible beam that weakens mechanical monsters like the Rebellious Robots or the Guardian Machine. Any such creature in the path of the beam suffers a –20% penalty to all Skill Tests (–40% on a critical hit). The beam cannot be parried but can be dodged.
- A more powerful version of the Energy Ring (see page 86) that deals only 1D6 damage but ignores armour.
- A telekinetic wand. When held, the user can spend a Focus Point to lift 1D6 SIZ or ENC worth of items. Multiple focus points can be spent at once. If the total rolled is bigger than the SIZ or ENC of the target, then the target is levitated. A levitated creature can be moved a number of metres equal to the difference between the dice total and the target's SIZ or ENC. The wand burns out if the total rolled is 10 or more points *less* than the target's SIZ or ENC. The wand can be used to lift small objects with a Sleight of Hand test.

20. The Time-Shifting Device

This room contains nothing but a single pedestal, on which stands the device described by Tierkreis. If lifted from the pedestal, the Guardian Machine is alerted.

21. The Central Vault

Squatting in the centre of this otherwise empty room is the Guardian Machine of the treasure vault, identical to the one faced by Hawkmoon and Oladahn in another vault near Soryandum. See *The Mad God's Amulet* for details of their adventures there and page 144 of the *Hawkmoon* rulebook for the Guardian Machine's statistics.

Characters can try to sneak across the room; this requires a Stealth test. On a failure, the Machine awakens.

The Guardian Machine awakens when:

- All 15 timekeeping boxes have been marked off.
- Someone attacks the Guardian Machine
- Someone fails a Stealth test to sneak across this room.

When activated, the Machine begins by killing everyone in this room and then begins its patrol. It moves through the vault at the rate of one room every three rounds.

Escaping the Vault

Once the characters have the device sought by Tierkreis, they can run out of the Treasure Vault. If you are running this as a stand-alone adventure, then that is the end. If, however, you are running *The Guardian Machine* as part of the *Secrets of Tragic Europe* campaign, then the characters may run right into a plot twist after leaving the vault – move onto *The Betrayal* immediately.

Advancement: 8 advancement rolls.

THE BETRAYAL

'Thickly, Hawkmoon cried, 'So you have betrayed us? Another betrayal! Are all men traitors to Hawkmoon's cause?'

— The Mad God's Amulet

On returning to Berlin, the characters are captured by the Granbretanians. Count Tierkreis intended to send the characters back in time to fetch Joyeuse's soul but Taragorm intends to put that soul to another use entirely…

In this section, the characters return to Berlin and Count Tierkreis, only to discover that the Lietzenburg Palace has been occupied by the Granbretanians under the command of Taragorm, the Master of the Palace of Time. There are two ways the characters can return to Berlin – either on board the *Blue Gardenia* or as prisoners of the Granbretanians.

If your campaign is set before or especially *during,* the war in Europe, before the Battle of Londra and the destruction of Granbretan's power, then the best approach is the overkill option – the characters emerge from the Treasure Vault and run right into a small (or large) army of Granbretanians.

If your campaign is set after the War, the Granbretanians cannot send such forces abroad so easily. In this option, the characters leave the Vault without incident but they return to Berlin on board Hannibal's *Blue Gardenia*. Then, when they arrive at the Lietzenburg Palace, they are confronted and captured by Dark Empire forces.

Ambushed Outside The Vault

The characters emerge from the box canyon to find a small *army* waiting for them.

If the campaign is set before the war, then the forces here are all highly mobile – a trio of assault Ornithopters and thirty troops from the orders of the Ferret and Wolf. If the campaign is set during the war, then the Granbretanians can afford to be even more extravagant, sending several hundred Boars along to secure the Vault. There are soldiers on the cliffs above, armed with flame-lances.

If the characters surrender, then they are disarmed and the commander of the Granbretanian forces arrives to taunt them. If she is still alive, then this is Lady Crull, who emerges from the vault. If she was slain, then Taragorm himself arrives. If the characters have the device from the Vault desired by Tierkreis, then it is removed from them. The characters are put into heavy, inescapable chains and then put on a fast ornithopter back to Berlin. They will reach the Lietzenburg in only a few days.

If the characters fight, then they will likely be overcome. The Granbretanians will try to take the characters alive but if the players seem intent on selling their lives at a dear cost in slaughtered Beasts, then give them the option of fleeing on board the *Blue Gardenia*, which can swoop down and drop a rope ladder. Another option is to fall back into the Treasure Vault, where they can fight the Granbretanians a few at a time. However, they will be trapped between the Guardian Machine and the Granbretanians.

If the characters are rescued by Hannibal and the *Blue Gardenia*, then the dirigible rises on the desert thermals and flies north, pushing Tierkreis' engines to their limit to escape the pursuing ornithopters. By a miracle – in truth, because the Granbretanians are willing to let them go, thanks to the Black Jewel in Hannibal's skull – they manage to escape and fly back to Berlin.

The Lietzenburg Palace

If the characters make it back to the Lietzenburg Palace, the dirigible lands in the courtyard. Normally, Jarek Connolly would come out and greet the characters but instead an unfamiliar servant emerges; an unmasked Granbretanian, in fact. He introduces himself as Peter and bids the characters follow him to Tierkreis' study.

Inside, the characters hear the ticking of a clock as they approach Tierkreis' study. When they enter the room, they find Tierkreis and Phora sitting at the Count's desk, surrounded by several Ferret soldiers. Taragorm, the Master of the Palace of Time is seated behind the desk, his ornate clock-mask chiming the hour.

'Welcome. My good friend the count was just singing your praises. You have impressed him greatly – us too. We have been watching your progress most closely. Hannibal!'

Hannibal limps into the room, dragging his mangled limbs along the marble floor. He reaches up and undoes the straps of his blue crystal mask; it falls away, revealing his face. It is criss-crossed with scars and burns but the most notable feature is the shining black oval gemstone embedded in his forehead. In an emotionless voice, he confesses '*There was no choice. They broke me and said they would do the same to my family.*'

Taragorm claps his hands with glee. *'Baron Kalan was only too glad to demonstrate the wonders of the Machine of the Black Jewel! We were able to watch all of Count Tierkreis' preparations and your adventures. Now, Hannibal, we will reunite you with your family!'* He gestures and the black jewel in Hannibal's forehead spasms. The aerialist falls to his knees in agony, then his eyes fill with blood and his skull cracks audibly. The black jewel falls from his head.

Taragorm's mask chimes again. '*Ah! It is time.*' He gestures to the machinery around him. '*Tierkreis, here, is obsessed with some long-dead woman. It is quite pathetic – his whole life has been lived in her shadow. He even made a paltry copy of her – Lady Phora.*'

'He has not seized life as we do in Granbretan.'

'But his obsession led him to something quite useful. Behold!'

The Revelation of Count Tierkreis

The machine built by Count Tierkreis is composed of all the devices that the characters have retrieved over the course of their adventures. If the characters failed to get any of these, then the Granbretanians provide them.

- The crystal device from the Treasure Vault is the centrepiece of the whole apparatus.
- To guide the time jump, the copied memories from the Divine Mother of Jaguars are used. That creature lived for centuries, all through the time period that will be traversed by the machine.
- A sphere made from the imperishable crystal of the Maiden's Cup protects the travellers from the howling time winds.

'My own time machines are limited. Any attempt to change the past causes the traveller to return to the present – more often, to die horribly. As yet, I have not been able to overcome this deficiency. It may be impossible.'

'But Tierkries, now, in his obsession he has struck a mark. This machine can do one thing and one thing only – it can send travellers back to retrieve Joyeuse's mind. Tierkries would place her mind in Phora's body, making Joyeuse live again.'

The King-Emperor has no interest in her living again – however her mind may be of use to us. We will dissect her consciousness, learn all the secrets of Tragic Europe. She will exist in exquisite agony, in the eternal service of the Dark Empire!'

Tierkreis begins to keen, a high-pitched, panicked noise. He rocks back and forth like a child. Lady Phora laughs hesitantly and obviously has no idea what is going on.

Into The Maelstrom

Suddenly, there is a flash of light from outside, like a flame-lance blast. Everyone, including most of the guards, rush over to look. As they do so, there is an even bigger flash and a roar of thunder, as Hannibal's dirigible explodes in a glorious cataclysm. The windows of the Lietzenburg Palace shatter.

In the confusion, Jarek Connolly bursts into the room and leaps into the time machine. *'You Dark Empire bastards! We'll see how well ye do when I gut your bloody King-Emperor before he climbs into his jar!'*

Taragorm lunges at Connolly, screaming at him to step away from the machine before he ruins everything. Tierkreis begins chanting in a strange tongue. The guards move to protect Taragorm and restrain Connolly and Tierkreis.

What do the characters do? They have only a moment to act before Connolly activates the machine. If they do not fight against the Granbretanians or otherwise intercede, then Connolly is killed by a Beast before he can activate the machine. If they do not, then Connolly switches on the machine and a howling wind fills the room. The characters are sucked into the vortex – move onto *The Crown of Chaos*.

If Connolly is killed, then Taragorm waits until the guards have secured the room and then turns back to the

characters. '*Bah! That fool has damaged the machine! We must move swiftly! Put them into the sphere! If they can retrieve Joyeuse's essence, so be it. Quickly!*' He ushers the characters into the sphere and hands them the Black Jewel that was housed in Hannibal's now-broken skull. '*The machine will bring you to the vicinity of Joyeuse, if you survive the time-jump. It can go to no other place or time. Find her, capture her mind in this gem and you will be returned to the present. I may even reward you. Now, go!*'

If the characters refuse, Taragorm is willing to shoot them – he is sending them because he believes the laws of time will prevent them from changing history and because it is likely that the machine will just kill them anyway. As far as he is concerned, he is risking nothing and stands to gain Joyeuse's mind. If the characters step into the sphere, then Taragorm activates the machine and a howling wind fills the room…

The Black Jewel

The gemstones that created the Machine of the Black Jewel have powers unsuspected by most science-sorcerers. The original formula used by Baron Kalan suggested that the Jewels were just coercion and observation devices. In Garathorm, though, Kalan developed a more subtle version of the Jewel that was able to rob Ilian of Garathorm of her mind without killing her. Finally, in Tanelorn during the Conjunction of a Million Spheres, Hawkmoon discovered that the Black Jewel was an embodiment of the chaos-spirit that also inhabited Elric's black sword, Stormbringer.

The Jewels are *alive*, as they are fragments of the chaos-spirit that inhabits Stormbringer and Mournblade. They exist in different forms throughout all time and space, throughout the Multiverse.

The important property of the Jewel in *Secrets of Tragic Europe* is its ability to drain the soul of a victim and store it. Tierkreis and Taragorm intend for the characters to use it to bring Joyeuse's mind; or soul, depending on whether you are an existentialist madman dedicated to conquering all time and space or a mystic madman dedicated to remaking the world by bargaining with demons, back to the future.

The Crown of Chaos

'I am Ilian of Garathorm. Who could wish to be anything else? Who would want to dwell anywhere but in Garathorm, even in these times?'

— The Champion of Garathorm

By the machinations of the Runestaff, the characters are diverted from their time-jump back to Joyeuse's day and instead find themselves in the world of Garathorm. There, the Warrior in Jet and Gold explains his stratagem and sends the characters off to find the Crown of Chaos, the one artefact that can send them on their way again.

The Crown has already been unearthed by an adventuress named Jana and a scholar, Andolar. Through mischance, Jana has been possessed by the Crown and is now using its reality-warping powers to call forth horrors. The characters meet Andolar's servant, Kierol, who brings them to Andolar of Sharvini. Unless they can aid the scholar in saving Jana, then Garathorm is doomed…

The time-winds fade and the characters find themselves in a lush meadow of blue grass. A sparkling emerald river winds lazily through the landscape and on its banks grow huge sunflowers that reach 10 or 15 feet into the shining sky. The golden sun bathes the whole world in a pleasant, warming glow. Around where the characters materialised, the long grass has been torn and trampled by the force of the time-winds.

Green lightning crackles around the characters' limbs for a moment, then fades – this is an after-effect of time travel and is harmless.

At the edge of this torn-up zone stands a familiar figure, his burnished armour gleaming in the sun. It is the Warrior in Jet and Gold. He raises a gauntleted hand in greeting.

'Welcome to Garathorm, friends. Come, we must make haste!'

As A Stand-Alone Game

Characters could be drawn into Garathorm by some quirk of fate – a spell gone wrong, a twist of time or just because they all spent Fate Points to avoid death at the same instant. Alternatively, Katinka Von Bek found a tunnel in the Bulgar Mountain which led to Garathorm. The characters could find such a tunnel or be kidnapped by slavers who came through this tunnel. In such a situation, the Warrior in Jet and Gold could guide the characters to the Crown of Chaos, which can bring them back to Tragic Europe.

Before, During or After The War: It makes no odds. The characters are in Garathorm before it was overrun by chaos.

However, if your campaign is set after the war, then you may wish to modify the Warrior's speeches, so he can explain that Taragorm and some of the other agents encountered by the characters are actually from an alternate, shadow Londra, an other-dimensional refuge from which they are trying to rebuild their empire.

Note that this adventure is set before Garathorm is conquered by the forces of chaos but the characters may have encountered invaders from a chaos-held Garathorm earlier in *The Divine Mother of Jaguars.* Tangled time-lines like these are a familiar problem to travellers in the Multiverse!

Wherein Many Questions Are Brusquely Answered

If the characters are without weapons, then the Warrior in Jet and Gold has brought suitable weapons and armour for them. The items are all of Garathorm manufacture – chainmail armour that is highly decorated and swords that are finely made but not as sharp as they should be, because war is strange to the folk of Garathorm. The Warrior has conscientiously provided whetstones to sharpen the blades, as well as food and drink. He urges the characters to hurry, though – they have a long journey ahead of them.

If Jarek Connolly activated the time machine, then the Warrior bends down and picks up the Black Jewel from the grass, the jewel that was lodged in Hannibal's skull up until a few minutes ago. He hands it to one of the Player Characters. If it was Taragorm who activated the machine, then the characters already have the Black Jewel.

He will answer their questions on the march. The Warrior leads the characters down to the river and into the forest of flowers.

Who Are You? *'A servant of the Runestaff. I have been called the Warrior in Jet and Gold and that name will do for now.'*

What Is This Place? *'This is the land of Garathorm. It is…far from where you were.'*

Did You Bring Us Here? '*I diverted you from your proper course, yes. I needed to speak with you where neither Count Tierkreis' patron nor the agents of the Dark Empire could spy on us.'*

What The Hell Is Going On? *'Good question. Count Tierkreis has bargained with Arioch, an entity of great power and a Lord of Chaos. Think of Arioch as a demon or a being of tremendous physical and psychic ability from a far distant realm. It is difficult for a being of Arioch's nature to enter your world but sufficiently powerful sorcery can manage it. Tierkreis intends to power this sorcery with his own obsession. He has promised to sacrifice Joyeuse to the demon, to bring the demon through.*

'The Dark Empire of Granbretan, now, is an empire of perverted Law. Until now, they have focussed their efforts on conventional warfare, on conquering the world and expanding their domain. Tierkreis has alerted them to other possibilities, which they are beginning to explore.

'Arioch cannot be allowed into your world and neither can the Dark Empire be permitted to explore these new avenues for conquest. Their evil must be contained in one world, before they spread and infect the whole multiverse with their madness.

'Therefore, I ask for your aid. We must devise a way to counter Law with Chaos and Chaos with Law, so that Balance is maintained.'

What Should We Do? *'Tierkreis' machine should have sent you to Joyeuse's time, had I not diverted you. There is a way to set you back on track, sending you to Joyeuse as if my diversion had never happened. We will send you to Joyeus, and you must somehow arrange for both Tierkreis' plan and Taragorm to come to ruin. They want you to capture her soul in the Black Jewel.*

'Before that, however, we must find the Crown of Chaos. Not only can it set you back on track but it will also be of great use to you where you are going.'

The Crown of What? *'The Crown of Chaos. It is, unsurprisingly, a potent artefact from the dawn of time, around which all manner of legends and tales are wreathed. You will find it in the Castle of Salt.*

'When you have the Crown, one of you must claim it and be claimed by it. If your will is strong enough, then you can master chaos and need not fear the Crown's power. The Crown will transport you back to Tragic Europe but will also help you in battling Arioch.'

A Brief Gazetteer of Garathorm

Garathorm is described in *The Champion of Garathorm*. It is a beautiful, verdant world and appears to be a distant planet (or Earth in the distant future). There is one known continent, although legends insist that there were once other continents that were drowned in some cataclysm. Possibly as a result of this cataclysm, the trees and other flora of Garathorm grow to incredible sizes.

The continent is politically unified under **King Pyran**, the father of Ilian. The capital city is Virinthorm, a beautiful city that is partially built in the branches of huge trees. Recently, a strange visitor named **Katinka Von Bek** arrived in Virinthorm and taught Ilian and other courtiers the art of

combat, which had been almost unknown in Garathorm for centuries. The people of Garathorm do not make war and only have weapons to defend themselves against the few dangerous animals in the forests. They ride an ostrich-like species called the *vanya*, which runs with equal ease and speed on the ground or in the branches.

Other major cities include Bekthorm and Rivensz in the east and Poytarn and Masgha along the western coast. Poytarn is the major trading port; Masgha is a city of scholars. One important field of study is archaeology, as there are ancient ruined cities hidden in the forest's roots, such as the crumbling city of Tikaxil that was formerly the seat of the royal family.

Off the coast of Garathorm is another kingdom, that of the sea-folk who are ruled by **King Treshon**. The sea-folk can breathe water as well as air and spend much of their lives beneath the waves, hunting whales.

Characters From Garathorm

Characters from Garathorm can be peasants, townsmen, nobles or mariners. Weapon Skills are rare among the people of Garathorm – instead of picking two or three Weapon Skills as part of a character's Background, the people of Garathorm may add two points to two Characteristics. Sea-Folk characters may take Weapon Skills as normal.

The Knight, Beast Order, Mercenary, Militiaman, Soldier and Sorcerer professions may not be taken by Garathorm characters.

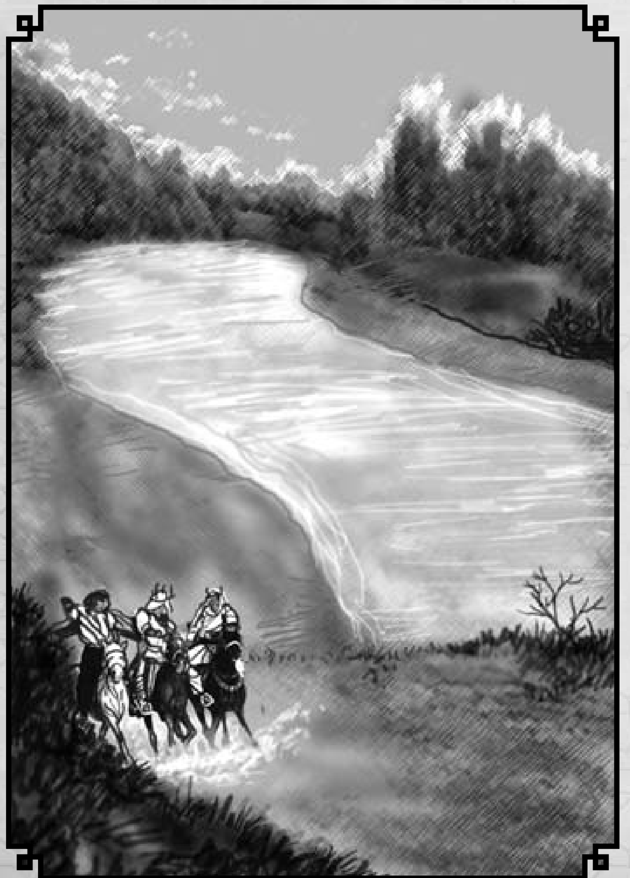
Region	Basic Skill Bonuses	Advanced Skills
Garathorm	+5% Resilience, +10% Lore (plant)	Survival
Virinthorm	+10% any weapon, +10 Influence	Courtesy
Poytarn	+10% Appraise, +10 Influence	Shiphandling
Masgha	+5% Persistence, +10% Lore (world)	Any Lore
The Sea-Folk	+5% Athletics, +10% Boathandling, +5% Riding	Shiphandling

Sea-Folk characters can breathe water but suffer +1 point of damage from fire attacks.

The Road to the Sea

The Warrior in Jet and Gold leads the characters through the forest, to the banks of the river. They then follow the river for several hours, until it flows into a much larger river. The Warrior points and says that this mighty waterway is the Telhanu, the Heartflood of Garathorm. If they follow the river, the Warrior tells them, they will find their way to the sea and the Castle of Salt.

> **Languages?**
> Conveniently, the Warrior in Jet and Gold placed an enchantment on the characters when they arrived in Garathorm, allowing them to speak the tongue of those they meet.



Once the characters are on their way, the Warrior leaves them; he walks behind a particularly large tulip stem and vanishes, travelling to some other world on some other cryptic mission for the Runestaff.

The walk along the riverbank is pleasant at first. The golden sun is warm but not uncomfortably hot and the sound of flowing water is quite musical. The giant trees and plants of the forest are intimidating to begin with but soon the characters get used to the sight of trees that are so tall their upper branches are lost in the clouds. The Telhanu winds its way through the mighty trees.

When the characters come around one tree, they spot a boat in the river. She is a large and magnificent riverboat, painted red and green. Right now, though, she is under attack by something with very large tentacles. The crew of the boat are smashing at the tentacles with poles and small axes but are making little impact on the monster.

It is obvious that unless the characters intervene, the boat will soon be torn apart.

The Maiden's Dowry

The boat is called the *Maiden's Dowry* and is a trade vessel, laden down with goods from the towns upriver and bound for the markets at Poytarn. She has a crew of 12 and would normally be rowed or just drift along the current but now she is held fast by the sucker-covered tentacles of the demonic horror. The captain of the *Maiden's Dowry* is named **Keriol**; he is a hearty fellow with a bristly red beard and a talent for archery. Keriol works for **Andolar of Sharvini**, who the characters will meet in the next section of this adventure. Andolar is the owner of the *Maiden's Dowry.*

The Maiden's Dowry

Hull: 3
Structure Points: 120 (currently 80)
Structural Integrity: 12 (currently 10)
Crew: Eight rowers, four crew
Speed: 2 m/16.8 km
Weapons: None
Skill: Boating +0%

Of the 11 other crew, three have already been dragged overboard and consumed by the monster. The other eight are ineffectually poking at the monster with poles and axes, while Keriol has climbed onto the roof of the *Maiden's Dowry*'s forward cabin and is peppering the beast with arrows.

In addition to its normal cargo, the *Maiden's Dowry* is carrying four barrels of an alchemical compound brewed by the scholars of Masgah. This rare substance, called the Oil of Jagga, is reputed to have been used in the ages

Fighting on the Maiden's Dowry

- The boat is three metres away from the bank, requiring characters to swim or jump to get on board.
- Fighting in the water gives a –40% penalty to attacks.
- The boat counts as unstable ground, giving a –20% penalty to attacks.
- Each round, the monster makes one Bite attack on the boat's hull and three tentacle attacks on those on the deck or in the water.
- The Bite attack has an 80% chance of hitting and deals 4D8 damage, minus the boat's Hull of 3. Damage inflicted by the Bite is subtracted from the *Maiden's Dowry*'s Structure Points and for every five points of damage, she also loses one point of Structural Integrity. If she loses all her Structure Points or Structural Integrity, she breaks up and sinks.
- The tentacle attacks have a 60% chance of hitting. Roll 1D6 – on a 1-3, the attack hits the boat; on a 4-5, one of the eight crew fighting the monster and on a 6, it strikes at a PC.
- If the characters spill the Oil of Jagga on the water or if the ship breaks up, then the monster breaks off its attack to feed on the oil for 2D6 rounds.
- Oil of Jagga is highly flammable. If the oil is set alight while floating on the river, it deals 1D6 damage per round to any locations exposed. An exploding barrel deals 4D6 damage. However, Kierol will save one of the barrels, even if it costs him greatly.

before the waters rose as part of rituals to call down beings from the stars. The Oil of Jagga was bought by Keriol at the request of his friend and master, Andolar of Shavini. One of the barrels is leaking and the monster tasted the oil in the water.

The Monster

The creature in the water is a thing of chaos with ability scores identical to the Swamp Denizen (see *Hawkmoon*, page 147). It resembles an octopus, with huge staring eyes and a mouth that glows a fiery red, so the whole river underneath the boat is illuminated as though aflame. It is hungry for the flesh of humans but is also desires the Oil of Jagga in the ship's cargo hold.

The crew have managed to inflict some injuries on the monster – reduce its Hit Points by two in all locations.

If the characters manage to slay or drive off the monster, then Keriol orders his men to row for the safety of Sharvini as quickly as possible. If the boat is sunk, then Keriol manages to retrieve one of the four barrels of Jagga Oil from the floating wreckage before swimming to shore.

Tales of Garathorm

Once the monster has been dealt with or the characters have helped rescued the survivors from the wreck of the *Maiden's Dowry*, they can introduce themselves to Keriol and the other crew members. The appearance of the characters is a surprise, as weapons and armour are a very rare sight in Garathorm. Keriol is well-travelled and has seen swords before, in the far-off capitol of Virinthorm but the other crew are very much amazed and repelled by devices for killing like swords and flame-lances. As only Princess Ilian and her coterie commonly carry weapons, the characters may be mistaken for nobles from Virinthorm.

Kierol can answer some of the characters' questions. He works for Andolar, a gentleman and scholar resident in the town of Sharvini, which is the nearest large settlement. The *Maiden's Dowry* was engaged on a trade mission for Andolar, who sent them to purchase as much Jagga Oil as they could get. None of them know what Jagga Oil is for but Andolar often bought strange things – it is the prerogative of a rich man. He was in a distant town when he received a message from Andolar, ordering him to buy the oil – the price of sending a message by courier *vanya* is very expensive, so the oil must be very important to Andolar and so Kierol is willing to risk his life to get it out of the river, if the boat is destroyed.

If they ask further about Andolar, then Kierol reveals proudly that his friend is a scholar and a historian, fascinated by the cryptic period before the waters rose and the world changed. He works with an adventurer and wanderer named Jana, a mysterious woman who brings Andolar news and relics from all over the world. Kierol smiles broadly at this recollection – he believes that Andolar and Jana are in love and it will do his friend good to get out of the libraries and into the real world for once.

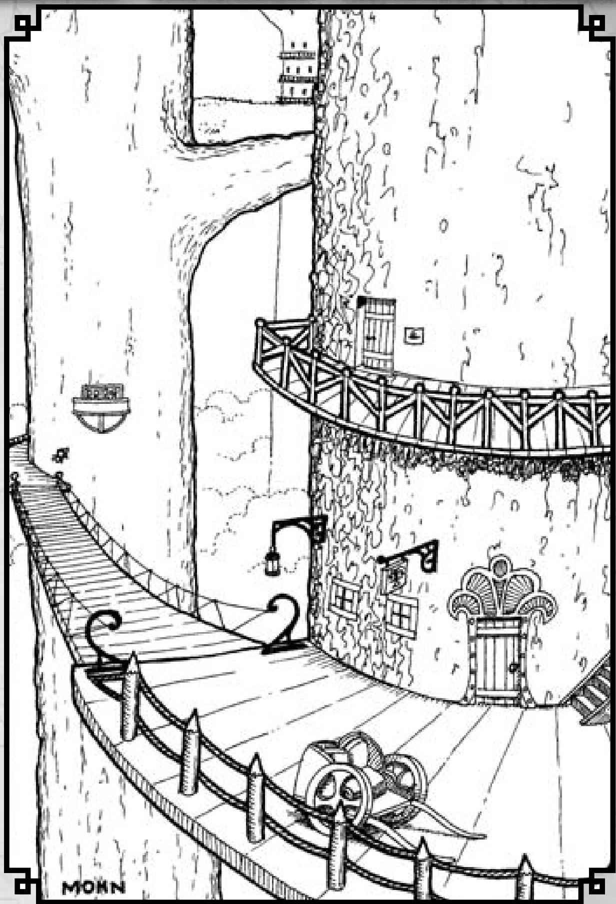
If they ask about the monster in the water, then Kierol frowns and shrugs. In 30 years of sailing the Telhanu, he has never seen any such creature. There are dangerous monsters in the deep woods and the seas, like ironsharks or the carnivorous thanya-birds but nothing like the creature that attacked the *Maiden's Dowry.* He thinks they should make for the town of Shavini with all haste – they will be safe there and Andolar will know what to do.

Sharvini

Sharvini is another day's travel down the river. The Telhanu curves back into the continent-girdling forest of Garathorm, passing beneath the branches of tremendous trees. This region is more swampy and prone to flooding, so the town is built in the woven branches of one stand of mega-trees. Rope ladders and lifts hang down from the town's aerial docks and there are even cradles that can lift the whole *Maiden's Dowry* out of the river and up to the town.

The town is a bizarre sight – huge branches take the place of streets, while little rope bridges and ramps are its alleyways. Some buildings are carved into the wood of the tree itself or in hollowed-out cankers. Others hang from the branches and are entered via hatches in their roofs. Open areas are paved with interlaced strands of thick matting, creating a sort of field amid the foliage. Agile vanya-birds are everywhere, being used as beasts of burden and riding animals.

Some 5,000 people call Sharvini home. The town is a crossroads for trade between the cities of the central forest and the western coast, although most traders use another river to the north of the winding Telhanu, the Ashranu (*Swiftflowing River*).



Kierol invites the characters to join him for dinner in the house of Andolar that evening. His master will be pleased to receive them and hear their curious tales.

An Afternoon in Sharvini

The characters have some time to wander around the town before dinner with Andolar.

Encounters: The characters may encounter any of these NPCs in Sharvini.

- **Old Mother Shapir:** Her son Tholo was one of the crew of the *Maiden's Dowry.* If the characters saved the boat, then they also saved young Tholo's life. Mother Shapir is incredibly grateful to her son's saviours, weeping copiously and thanking them over and over again. If the boat was destroyed, then Shapir is filled with grief and anger and demands that the characters explain the injustice of the world to her.
- **Grayn the Thief:** A soporific gum called sucho is used as a drug in Sharvini and other western towns but is largely unknown in other parts of Garathorm. The characters look like rich strangers to Grayn, so he tries to lure them to his uncle's sucho den where he plies them with overpriced (50 silver, instead of 20) sucho twists.
- **Ofmic:** A trapper and hunter who lives in the deep swamps, Ofmic is never seen without his faithful pet, a half-vanya, half-thanya called Ripper. He saw strange things coming up the river from the coast and travelled west to investigate. He saw a storm whirling above the old Castle of Salt – something very dangerous has taken up residence in the old ruin.
- **The Young Lovers:** Near one of the inns, the characters see a few young men and women relaxing. One of the young men weaves a crown of grass and puts it on the head of a pretty girl, who laughs and shoves him away playfully. He picks up the crown and chases her around the square. In the west, the gift of a crown or circlet by a man to a woman is a proposal of marriage, just like an engagement ring is used in other societies.

Shopping: Supplies of all sorts – except martial weapons and armour heavier than leather – can be bought in Sharvini and is uniformly of Greater quality for the price of normal. There are healing potions available for the cost of 100 silver coins each, which restore 1D6 lost Hit Points.

Also for sale are the vanya riding-birds, which can be ridden like a horse. A riding vanya costs 400 SP.

Sharvini specialises in very spicy food, containing lots of pulped fruit and insect grubs. Inns in the town serve these curries and gumbos, as well as fermented honey-wine and an intoxicating drugged gum called *sucho.* The inns are all located along one set of branches, which have nets strung beneath them to catch those who fall.

Rumours: If the characters ask about rumours, they can learn much about the current situation in Sharvini, although not all of it is useful information.

- People in outlying farms and homesteads have reported seeing strange monsters in the woods.
- The sea-folk are restless and sailors have seen battle-whales swimming in the depths. Perhaps some noble is rebelling against King Trodan. You know the sea-folk, barbarians that they are, still fight like animals do.
- Strange events are happening at court in Virinthorm. King Pryan is getting old and his daughter Ilian is

part of a bizarre cult or club started by a stranger, Katinka.

- Andolar recently returned to Sharvini under strange circumstances. He was injured, bleeding from many wounds and seemed to be fleeing some danger. He refused to say what happened but went straight to his house.
- Andolar is breeding monsters in his house.
- No, Andolar is trying to find a way to stop the monsters. Don't speak ill of him, just because he is rich and a bit odd.
- Andolar was seen with the strange woman, Jana. That is not a good thing – Jana just brings trouble with her.
- Jana is actually a stranger to Garathorm, who came from over the ocean or even from a distant world. Her true name is Katinka.
- No, Jana is not Katinka but she is from another world.
- The Castle of Salt? It is an old ruin that dates back to before the floods. Follow the river to the sea, then ride north for a few hours, you can't miss it.
- No, it was built back when our ancestors made war on the sea-people, before the Truce of Redsands.
- No, it was built *by* the sea-folk.
- No, it was built by a rich noble as a gift for the woman he loved – though she slipped from the battlements and drowned and so it was named for the tears he shed.
- No, I heard he pushed her and all his tears were false.

If The Characters Leave Straight Away...

Goal-orientated players may arrive in Sharvini, get directions to the Castle of Salt, buy a riding vanya and then race away without gathering information or speaking to Andolar. If they do this, then let them – they will meet Andolar and Kierol again at the Castle of Salt.

The House of Andolar

Andolar's house is at the end of a steep branch, isolated from the rest of the town. It is built in the traditional style – the wood of the tree has been shaped and encouraged to grow into a particular form, so the house is mostly made of living wood. As the characters approach, they see stained-glass windows and green metal statues decorating the walls.

The lower levels of the house are the public areas, the dining hall and the drawing rooms and the solarium. As is common practise in this region, the kitchen hangs from below the branch, so it can be cut loose in the event of fire but Andolar has installed a dumb-waiter system connecting the kitchen to the main house to aid his staff. The upper levels contain Andolar's library and bedrooms.

Andolar greets the characters at the door. He is a tall, gaunt man with an easy smile. He has a sword at his hip. It is obviously a brand-new sword and he is not used to wearing it, as it keeps banging into things and getting stuck in door-frames. He is friendly and inquisitive and will question the characters about their origins and adventures. He may not believe all of it – *'So, a strange man in yellow and black armour brought you here to find a crown, and you were on your way back in time to find the soul of a woman who sounds just like my Jana at the behest of an albino madman who sent you all across the world, only not this world, another world, finding spare parts for his time machine but he was betrayed by the pilot of his* flying *machine who was working for a lot of beasts who want to conquer the world and may even be from another other world. Marvellous! And you're not even drunk yet! I can't wait!* – however it is all very interesting.

The survivors of the *Maiden's Dowry* are present at the meal, as are Kierol and Andolar. The meal is a fine, hearty one, with plenty of conversation and merriment. Andolar keeps the conversation on trivial matters, and defers any discussion of the monsters, Jana or the Oil of Jagga until later but it reminds the characters oddly of their first, awkward dinner with Jarek and Count Tierkreis (see page 13).

Andolar's Confession

After dinner, Andolar invites the characters and Kierol upstairs to his private study. This room is filled with scrolls, maps, trinkets, things in labelled jars and other junk and looks very similar to Count Tierkreis' study in the Lietzenburg. The barrel (or barrels) of Oil of Jagga are here on a table, surrounded by other alchemical tools. However, the sickly albino would never have an open balcony like Andolar does. The wide doors are flung open and Andolar drags out several chairs for himself and the characters, so they can sit and watch the sun go down in the west. He serves them honey-wine and socha from his private stocks.

Andolar tells the characters his tale, much of which they may have already surmised. He and Jana were looking for the Crown of Chaos, a fabled artefact from the time before the flood. They tracked down its location to the Castle of Salt, an ancient fortification on the coast. They went there and found the crown in the tunnels below the keep. In jest, Andolar put the crown on Jana's head – and something terrible happened. The next thing he knew, he was running through the woods, pursued by horrible monsters. The Crown was rumoured to have dark powers but Andolar did not believe in such things. Apparently, he was wrong.

He wrote to Kierol, to get him to buy the Oil of Jagga. The same books that spoke of the crown's powers also claimed that Jagga Oil was useful in rituals of summoning and banishment. He believes that he can use one of these rituals to free Jana from the crown's baleful influence. Andolar is no warrior and despite Kierol's legendary talent with a bow, neither is he. Will the characters aid him in rescuing Jana?

The Shrieking Host

As Andolar is making his heartfelt plea for aid, Kierol is staring out at the horizon. Outlined against the setting sun is a constellation of dots, which grow larger and larger. *'Those aren't birds',* mutters Kierol. Call for Perception tests at –40%. Any character who succeeds makes out the shape of flying lizard-things, which are heading straight for the balcony and can warn the others to get inside. Otherwise, the characters will be initially caught in the open.

The flying creatures are Shriekers; monsters summoned by the Crown of Chaos. Jana sent them to attack Andolar, who she (quite rightly) blames for her madness. Individually, the Shriekers are not very dangerous but she has summoned up a huge flock of them. There are 10 Shriekers per Player Character.

If the characters are caught on the balcony, then the Shriekers just swoop down and attack them. If they can make it into the house and shut the balcony doors in time, then the Shriekers start throwing themselves against the glass panes and looking for another way in.

Once the Shrieker attack is dealt with, a shaken Andolar says that he will set off for the Castle of Salt tomorrow. Kierol immediately volunteers to accompany his friend, although he is obviously disturbed by Andolar's confession that he was responsible for the Crown of Chaos possessing Jana. If the characters have not already done so, Andolar sends a servant to purchase supplies and riding birds.

Fighting in Andolar's Study

- The Shriekers are quite vicious – a character caught in the open might suffer 30 or 40 attacks per round. Remember to give the Shriekers a +20% bonus to attacks for being able to attack from behind while the character is engaged with other Shriekers.
- The hosts of Shriekers may also try to push or knock characters off the balcony – treat the combined damage of the Shriekers each round after armour has been deducted as a single attack for the purposes of Knockback i.e. an individual Shrieker has no chance of causing Knockback but the total damage of the whole flock could count. A character knocked off the balcony will fall 30 metres to the forest floor below unless he catches onto a branch or other handhold.
- If the characters are able to retreat, then there is a 10% chance per round that the Shriekers break through the glass and a 10% chance per round that they find some other window or entrance into Andolar's house. Each round after an entrance has been made, 1D6 Shriekers fly in.
- Andolar can use the Oil of Jagga to create a burning compound whose smoke drives away summoned creatures like the Shriekers. To do this, he needs one minute (12 rounds) of work in his laboratory. Once the compound is created, each Shrieker in the room must make a Resilience test or be forced to flee.
- If the characters flee back into town, the Shriekers will eventually be driven away by missile fire from hunters but dozens of people will die.

Through the Woods

Riding a vanya through the swamps is an exhilarating experience – the birds dislike getting their feathers wet, so they leap from branch to branch at breakneck speed. The easiest way to the castle is to follow the river to the sea, where the Telhanu spills out in a wide muddy delta, then turn north, to where the coast becomes more rocky. If the characters are accompanying Andolar, he knows the direct route through the swamps. It takes four hours for the characters to ride to the Castle if Andolar is guiding them. On their own, it takes 2D4 hours.



Weather & Tides

Low tides are at 6am and 6pm; high tides at noon and midnight. Roll 1D6 for the weather:

1. Brilliantly sunny and warm.
2-3. Calm and sunny.
4. Light Rain.
5. Heavy rain and wind (–10% to ranged attacks).
6. Storm (–20% to ranged attacks).

The Castle of Salt

The Castle of Salt is built on what was once a headland. Now, most of the headland has crumbled away, leaving the castle standing on a lonely pillar of rock, connected to the mainland by a single narrow bridge. The castle was built from a polished white stone that is speckled with quartz crystals, so it shimmers in the sun. Streaks of guano from the Shriekers add to the overall whiteness of the castle.

The clouds over the castle are behaving oddly – regardless of the weather, they circle over the Castle of Salt, whirling in an eerily calm vortex. Flights of Shriekers wheel over the towers before plunging into the ocean to fish.

From the cliff, there are several creatures visible in the ruins of the castle. They appear to be watching the courtyard itself, although occasionally one wanders out to the bridge. There are two obvious ways to get onto the castle – by crossing the bridge or by swimming or taking a boat out to the foot of the pillar and finding the tunnel entrance. Andolar found the Crown of Chaos in one of the sea-caves below the castle but he suspects Jana is now in the ruined keep itself. Either way, he will defer to the characters' judgement.

While the walls facing the cliff are still largely intact, the castle itself is crumbling. The upper half of the keep has collapsed and the outbuildings are little more than ruined shells. There are several ways into the castle:

- Up the steps and through the front door (9)
- The back door (22)
- The sea-caves via the secret door (19) or the midden shaft (13)
- The small hole in the wall (25)
- By scaling the walls of the Keep to the ruined upper stories (40)

Minions of the Crown

The chief power of the Crown of Chaos is its ability to open portals between different worlds of the Multiverse. When Jana was driven mad by the Crown, she began opening portals to other worlds dominated by chaos. The octopus monster encountered by the characters on the Telhanu came through such a portal, as did the flocks

of Shriekers. She has also called forth the same Chaos-Sworn Warriors that the characters may have encountered in Ltava.

Some of the creatures summoned by Jana have left the castle; the more intelligent ones have banded together and are now fortifying the place and waiting for more allies to be drawn through the dimensions by the Crown of Chaos.

Currently, Jana commands the following forces:

- 20 Chaos-Sworn Warriors
- A Granbretanian Beast, Harentius of the Order of the Jackal.
- A trio of sorcerers from a distant chaos dimension, the Sisters of the Yellow Eye.

The Chaos-Sworn: These are the brutal, misshapen warriors that the characters may have fought in Ltava. Mutated and scarred by their experiences on a thousand battlefields on a thousand worlds, they are cruel and vicious barbarians. They are doughty and brave fighters but poor tacticians, so they often find themselves serving a more cunning master. Each of the Chaos-Sworn is different; some have extra limbs or eyes and their equipment is a patchwork of scavenged armours and weapons but most of them bear the symbols of chaos tattooed or branded on their flesh.

The Chaos-Sworn often send raiding parties of four to eight warriors out into the forest, attacking isolated farmsteads and fishing villages. They know that they are not ready to attack Sharvini or another settlement yet and are content to wait here in the castle until the Crown of Chaos draws more allies out of the dimensions for them. If the characters wait, they will see a group of 3+1D4 Chaos-Sworn leave the keep and march north, towards the small fishing village of Dareli. The raiders bring back food, supplies and sacrifices for the Sisters of the Yellow Eye.

Harentius of the Jackals: A few weeks ago, Harentius was overseeing the enslavement of Espanyia. The portfolio of the Jackal Order is to choose who will live and who will die, to determine which slaves shall be dragged back to Granbretan to labour in mines and factories and which will simply be killed for sport. He had just put a village to the torch when a strange and fierce storm blew in from the west. He started riding back to the Dark Empire camp but lost his way in the rains and ended up in the forests of Garathorm near the Castle of Salt. He initially believed that this strange new world was a hallucination brought on by too much Espanyian wine. While he has come to accept the reality of his situation, he finds much of Garathorm absolutely ludicrous and does not hide his amused contempt for the thuggish Chaos-Sworn or the silly superstitions of the witches. He even mocks the Queen of Chaos, although he does this by obsequiously flattering her to the point of parody.

Harentius is trying to position himself as the power behind the throne and wants to use Jana and the Crown of Chaos to conquer the 'defenceless and weak' people of Garathorm. He is cocky and ambitious but he lacks the fierce bravery of other Beasts. He prefers to lead his forces from the rear and spends the lives of his troops freely instead of risking his own skin.

The Sisters of the Yellow Eye: These three witches are of a race that is not quite human – they have midnight-blue skin and a third eye in the centre of their foreheads that glows with an eerie yellow light, even when shut. They are devotees of chaos and consider Jana to be an avatar of a chaos goddess. They were the first to be drawn to Garathorm by the Crown, and instructed Jana in its use. They quarrelled with Harentius when he arrived, as the Granbretanian tried to take charge of the castle and attempted to seduce all three of them, then backed out when they described their customary sex ritual, which ends in dismemberment; now they despise and hate him.

The Sisters spend their time enacting bizarre rites to strengthen the power of the Crown of Chaos and hasten the openings of portals to other realms. The Sisters will immediately recognise the characters as being from another dimension and say that they are fellow servants of the 'Wild Ones' and that they are favoured daughters of Arioch. They will attempt to seduce the characters into the service of their particular form of twisted chaos.

Having Fun Storming The Castle

The castle is divided into three sections – the Courtyard, the Caves Below and the Keep. Jana's minions are all in the Courtyard and Keep, while the Caves Below contain unintelligent creatures drawn by the Crown. If the characters attack across the Courtyard and the alarm is sounded, then they will have quite a fight on their hands – while the Chaos-Sworn hold the entrance to the keep, Harentius and the three witches will hurl down spells and flame-lance blasts at the characters. A better approach is to sneak across the Courtyard or enter the Castle from below.

If the castle denizens believe that something strange is happening but a full alarm has not been raised, then two of the four Chaos-Sworn from room 34 will be dispatched to investigate.

Andolar and Kierol may be accompanying the characters. If they are working independently, then the pair take the route through the caves below and can show up whenever the characters are in dire trouble.

The Oil of Jagga

In its unprocessed form, the Oil of Jagga tastes sweet and delicious to anyone from another world (including the characters). By sorcery, it can be changed into a poison. If the characters rescued the *Maiden's Dowry,* then Andolar has enough to coat their weapons in this poison, which has POT 100 and deals 1D6 points of damage immediately to the injured location.

If the characters failed to rescue the *Maiden's Dowry,* then Andolar has only enough Jagga Oil for his planned ritual to free Jana from the Crown of Chaos. See *Claiming Chaos*, Page 115.

The Outer Castle

All the buildings in the outer castle are crumbling and partially destroyed. The place was built by humans, long ago but abandoned because of a series of tragedies and plagues. Decades later, agents of Law from another world came here and hid the stolen Crown of Chaos in the caves beneath the castle, where it rested until Andolar and Jana found it.

1. **The Cliffs:** Getting down to sea level requires an Athletics test. There is a boat (with no oars) thrown on the rocks here – Andolar left it here when he fled the castle after dooming Jana.

2. **The Bridge:** The Bridge is two metres wide and has no railings. It is also slick with slime and sea-spray, forcing an Acrobatics test to avoid slipping. A fumbled test means that the character falls from the bridge. Remember that characters can take extra time to cross more safely (see *Hawkmoon* page 49). The lookout at location (3) will spot anyone crossing the bridge openly.

3. **Gatehouse:** A heavy wooden gate once hung between these towers but has since rotted away over the centuries. The north tower has collapsed; the south tower is intact enough for one of the Chaos-Sworn to climb it and serve as a sentry. He has a hunting horn with which he can alert the castle but will only bother to do so if the characters attack en masse – if he sees only a few intruders, then he will just shout down to the other warriors in the courtyard. The Chaos-Sworn have a very, very low opinion of the natives of Garathorm and so will initially underestimate the characters.

4. **Courtyard:** This area was paved but most of the stones are cracked and weathered. Weeds and grass push up through the cracks. If the weather is good, then there are 1D6+1 Chaos-Sworn sitting or sparring in the grass at the edge of the paved area.

In the centre of the courtyard is a strange ripple in the air. This is the physical manifestation of the dimensional rift created by the Crown of Chaos. Occasionally, little bolts of green lightning leap from the rift to the ground below and the characters can occasionally glimpse shapes moving, as if the physical world were just a curtain and forces were moving behind the scenes. Stains of colour boil up and fade away in the heart of the rift.

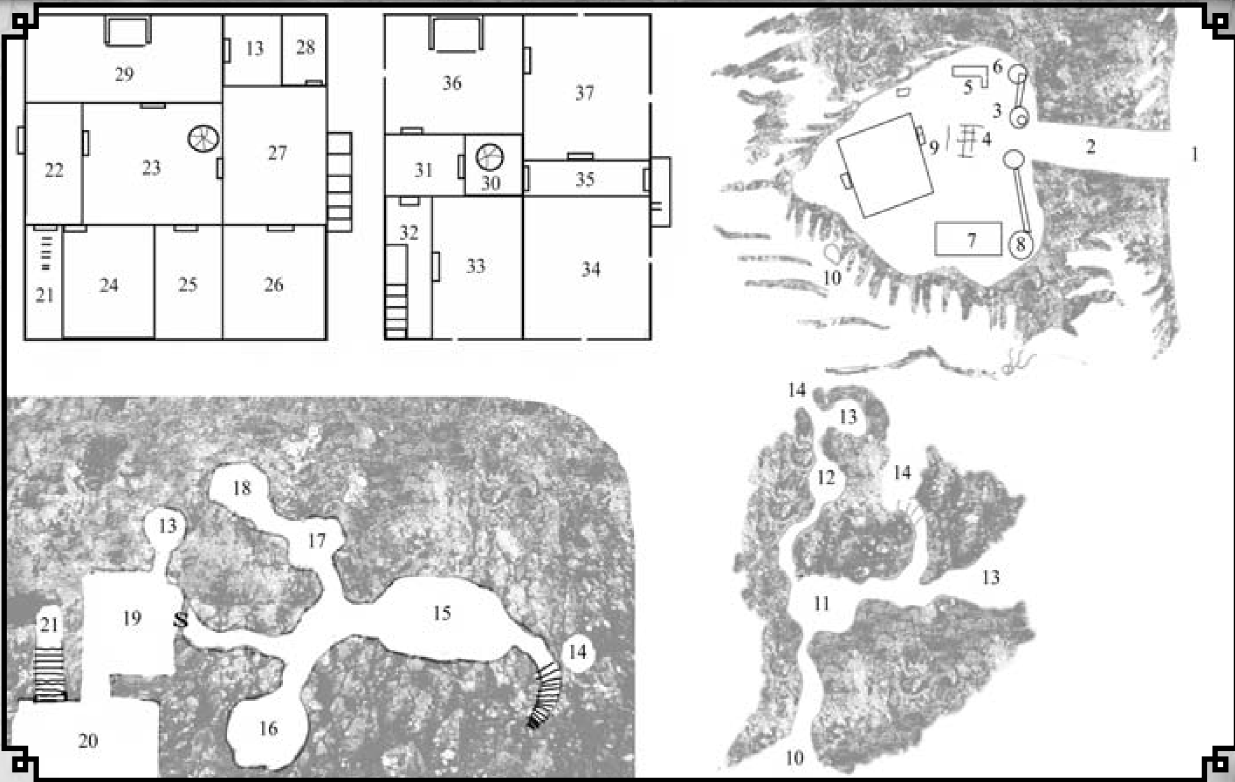
Optionally, have a monster like a Hunger Worm drop out of the rift.

5. **Ruined Building:** This was once a forge but has been destroyed by the passage of time. The Chaos-Sworn are using it as a store and now supplies are piled in the intact corner. There are plenty of spears, arrows and other weapons here. Harentius' horse is tied to a post and the characters will immediately recognise it as one of the engineered D-horses of Granbretan.

6. **North Tower:** From the top of this narrow tower, a character can see into the ruined upper section of the castle (40) and may even catch a glimpse of Jana through her window.

7. **Barracks:** This low building has been recently rebuilt – it was the most intact part of the whole castle and the Chaos-Sworn have fixed the damage and are now using it as a shelter. There are a dozen Chaos-Sworn Warriors living in this building (it is warmer and drier than most of the keep) but during the day there are only 1D3 Chaos-Sworn here (plus 1D6+1 warriors from (4) if the weather is bad).

8. **Store Tower:** This tower is being used as a store-room by the Chaos-Sworn; it contains fruit and animal



carcasses brought from the forest. If the characters are patient, they can use the Jagga Oil as a poison – it deals 3D6 damage to the abdomen of a summoned creature if eaten.

9. **Stairs to the Keep:** The stairs are too narrow to allow more than one person abreast. Defenders on the stairs have a +20% bonus to their attacks, because of the height advantage; attackers have a –10% penalty because of the cramped conditions and the closeness of the wall. Note that the stairs goes to level 2 of the keep, not level 1.

10. **Sea-Cave:** Getting to this sea-cave requires a boat and a Boating test or a difficult (–20%) Athletics test to swim across. There is another octopus monster lurking in the waters beneath the bridge, which the characters will spot with a Perception test but this creature will attack only if the characters linger too long in the water, fumble a Boating or swimming test or knowing players, swim down and start poking it.

The Tunnels Below

All of the tunnels below the castle are lightless and narrow; these are mostly natural caves created by water, although the upper section was widened by the original builders of the Castle of Salt. The lower caves (11 and 12) both flood during high tide. If a character is caught in the caves when the waters are rising, then he must make three Athletics tests in a row to swim out of the caves or up to the stairs (14). The difficulty of these tests rises by 10% each time. A character who fails the test is caught by the rising water and is now underwater and may drown.

11. **Large Cave:** This chamber is empty. However, as the tides rise, the demonic octopus that normally lurks underneath the bridge will swim in through one of the underwater entrances and hide in this dark cave for a few hours. It will be incensed if it finds any intruders in its lair.

12. **Side Cave:** A poor Garathormian fisherman was attacked and slain by the demonic octopus and his remains were deposited here. A very well-made dagger (Warrior's x2) is caught in a crack in the rocks.

13. **Vertical Shaft:** This is a natural shaft in the rock that goes all the way up to level 1 of the Keep. It was once used as an escape tunnel and there are rust-marked holes in the wall where there were once rungs of a ladder. It is still possible to climb the shaft with a Hard (–40%) Athletics test. The shaft was also used as a midden by the kitchen staff and there is still some rubbish at the bottom like coins and fragments of pottery.

Fighting in the Outer Castle

If the characters are stealthy, then this is a commando encounter, where they get to sneak behind buildings, wait for Chaos-Sworn patrols to pass and somehow hide from the swarms of circling Shriekers overhead. If they go in flame-lances blazing, then it will rapidly turn into a siege.

- Have the enemy use cover effectively; the main Keep and the barracks at (7) are both easily defensible and the Chaos-Sworn have bows.
- Smart tactics, like setting distractions or poisoning the food, should be rewarded.
- While Kierol is a fantastic archer, neither he nor Andolar is an accomplished warrior. Do not let the Non-Player Characters overshadow the actions of the players.
- If the characters are defeated, then they might be taken alive and handed over to the Witches to be sacrificed instead of being killed immediately.
- The Chaos-Sworn tactics are, in order:
  - Rush towards the bridge to crush the puny Garathormians.
  - If that fails, fall back and sound the alarm but still try to hold the courtyard.
  - If that fails, flee to the Keep and run up the stairs.

14. **Underwater Entrances:** Unlike the cave at (10), these two tunnels are always submerged, except at the height of low tide.

15. **Upper Cave:** The floor of this cave is covered in hundreds upon hundreds of bones, all from human skeletons. The characters are knee-deep in the dead. If Andolar is with the characters, he recognises this cave and cautions them that he and Jana were attacked in this cavern when he was last here – indeed, his lantern is still lying atop one pile of skulls where he dropped it when he fled.

As the characters cross this cave, the bones begin to twitch. Skulls start rolling across the ground. Finger-bones wriggle over to hands, which start picking up ribs and attaching them to spines. Reddish flames begin to flicker in the eye-sockets of the dead.

The characters must act swiftly or they will be overwhelmed by the skeletons. There are 50 skeletons here, who are assembling themselves at different rates. It takes three rounds for the first 2D6 skeletons to form and another 1D6 rise every round thereafter. A skeleton is defenceless in the round it rises and can be destroyed by making a successful attack (with a +20% bonus to the attack roll). The skeleton attacks in the following round. If the characters cannot defeat the skeletons, they will have to flee – the undead horrors will not pursue them into the water and the secret door to (19) is heavily reinforced and will hold even against 50 skeletons pounding on it.

16. **Treacherous Cave:** This cave is on the verge of collapse – the sea has eaten away most of the rock below. Roll percentile dice; if the roll is less than the *total* SIZx5 + ENC of any characters who enter the cave, then the floor breaks. The characters fall down into room (11), taking 2D6 damage or 1D6 on a successful Acrobatics test or if the cave below is flooded but if the cave is flooded, then the characters just fell onto a demonic octopus.

17. **Warding Cave:** The floor and walls of this cave are covered in strange symbols and runes. These were set there as warnings against tampering with the Crown of Chaos. Lying on the ground is a sword that has been smashed into three fragments. When he sees it, Andolar turns pale and mutters that the sword appeared out of nowhere but broke when he placed the Crown on Jana.

18. **The Shrine of the Crown:** The Crown of Chaos once rested here, in a specially made casket. The open casket sits on a plinth but the Crown is gone.

19. **Cellars:** The secret door to this cellar is quite well concealed from the castle side, it is a rusted torch-sconce that connects to a lever that unlocks the hinged wall section. The lever is obvious from the cave side. However, the mechanism has almost rusted shut, sealing the door. An Athletics (Might) test is needed to open the door or a character with the Mechanisms skill can open the door without using the lever, by prising open the secret entrance.

If the characters try to break through the door, it has AP3, 30 Hit Points and a –10% Brute Force modifier.

The Sword That Divides Lies

The Crown of Chaos was placed in these caves centuries ago by agents of Law. They set various magical protections to ensure that the Crown would never be used again, such as the skeletons or the warding runes here. The Sword That Divides Lies was supposed to be the last line of defence but it was too slow to stop Andolar and Jana. If the characters take the pieces of the sword with them and have them re-forged (requiring a Marvellous Craft (sword) test), then they can remake the Sword That Divides Lies. This warsword gives a +20% bonus to all attacks and parries, inflicts 1D10 damage (1D10+1d6 against servants of Chaos) and also gives its bearer a +20% bonus to all tests to notice falsehoods and pierce illusions and deceptions. Reforging the Sword That Divides Lies is worth 10 Fate Points.

Optionally, if you ran the adventure *Hunters of Granbretan* and your characters gave the Sword Magistrate to Orland Fank at the end, you could have that blade show up here instead of The Sword That Divides Lies, giving the characters another chance to take up the cause of Law.

20. **Cellars:** The door from 19 to 20 has been broken open by brute force (Jana, while wearing the Crown of Chaos). Most of this chamber is a mess – barrels of salt pork and fish that were left here when the castle was abandoned centuries ago, coupled with the damp conditions gave rise to huge fungal growths. Water gathers in pools on the floor and the choking dampness is very unpleasant. There is an overall smell of decay and rot.
21. **Stairs Up:** From this point on, there is a chance that the characters may be detected as they move through the keep.

Fighting in the Caves Below

- Water, water, everywhere and it is rising. Emphasise the wet, cramped, lightless and dangerous conditions. Armoured characters will find the going very tough indeed.
- The atmosphere should be one of mounting horror. The caves are not just an easy back way into the castle; they are the resting place of an ancient evil.

The Keep

There are another dozen Chaos-Sworn living in the Keep, along with Jana, the three witches and the Granbretanian Harentius. The Chaos-Sworn are living in rooms 22, 23 and 34. Harentius is in room 37, while the witches are in room 27. Jana spends most of her time in the rooms on the top level of the Keep.

In the case of intruders being detected, then 1D3 Chaos-Sworn will be sent to investigate; again, the denizens of the castle correctly believe that few Garathormians pose any sort of threat to them and the appearance of the Tragic Millennium characters will be a rude surprise. If the alarm is raised and the keep is under serious attack, then the Chaos-Sworn will attempt to hold the main door (35) and the stairwell (30). The Witches will only intervene if the attacker is on the lower level or if the battle continues for several rounds and the Chaos-Sworn are losing; Harentius will join in any fight that he hears of.

Inside, the furnishings of the keep are all rotting and ruined. The internal doors are all made of worm-eaten wood and there are still the ragged remains of tapestries or paintings on some of the more sheltered walls.

22. **Chaos-Sworn Guard Post:** Guard post is probably too strong a word but one of the Chaos-Sworn is customarily stationed here at the back door to the castle. On sunny days, the back door is left open and the warrior drowses in the sun (–40% to his Perception). The room has a tiled floor depicting the crest of the family which built the Castle of Salt – a serpent entwined with a rose.

The ruined rear door has been replaced by the Chaos-Sworn with a heavy curtain of weighted leather.

23. **Chaos-Sworn Quarters:** This large room was once the servant's quarters for the castle and the Chaos-Sworn have converted it for use as their main barracks. They have made basic bedrolls out of moth-eaten blankets,

Fighting the Chaos-Sworn

- The chaos-sworn fighters in the Keep will try to use their size and strength to their advantage, grappling with characters and smashing them into (or even through) walls and doors.
- Tapestries can be thrown down or set alight; there is plenty of debris like fallen stones or loose tiles to use as projectiles.
- The characters could even try bluffing the Chaos-Sworn by claiming they were drawn here by the Crown. The Witches will see through this lie.
- Stealthy characters could listen to the conversations of the Crown's minions and learn of the current situation; they're waiting for more warriors to appear; Jana lives on the top floor; the Witches hate the Granbretanian Harentius but fear his flame-lance.

cloaks and rushes from the swamp's edge. There are 2D6 Chaos-Sworn here most of the time, gambling or sleeping, unless they are out raiding in which case there is only 1D6 of them here.

There is a spiral staircase going up to room 30 in this room. The staircase is made of rusting iron but is still a magnificent piece of architecture, decorated with leaping dolphins and trident-wielding merfolk.

The door to room 27 has been painted with the symbol of a yellow eye in the middle of an eight-pointed star, marking the beginning of the rooms held by the witch-sisters of the Yellow Eye.

24. **Storeroom:** Contains more food supplies, mostly looted by raiders.

25. **Ruined Storeroom:** The outer wall here has partially collapsed and there is a two-foot wide hole in it. A character who makes a successful Acrobatics test can wriggle through the gap into this storeroom.

26. **Witches' Sanctum:** This is the private chamber claimed by the three witches. It is dominated by a huge seven-poster bed, conjured up by their eldritch home furnishings magic. A glass sphere containing a yellow eye the size of a man's head rests on a shelf above the bed. The room is filled with all manner of sorcerous paraphernalia; scrolls, beakers of bubbling liquids, scraps of carved wood and bone, icons to strange gods, curios from across the dimensions and other, less pleasant things.

Characters who search through this room will find jewellery and other trinkets worth 5,000 silver coins, as well as another pair of blue metal daggers identical to those used by the Sisters. There is also a gnarled wooden wand (9 charges) that can cast *Animate Stone* at Magnitude 10 and spellbooks and scrolls written in a strange language. If a character learns to translate this language, he can learn the basics of the chaos magic practised by the Sisters. Learning this magic gives 10 Fate Points, tipping the character towards Chaos.

27. **Witches' Chamber:** This large room has been cleared of all debris. A complex ritual diagram has been drawn on the floor and there is a crude stone altar in the middle. The room is illuminated by a half-dozen disembodied heads that hang on chains from the ceiling; the heads shed light through their eyes, mouth, nose and ears as if a

Fighting the Witches

Ideally, the witches prefer to use their spells from a distance, say from behind a defensive line of Chaos-Sworn. Their default attack spells are *ignite* and *hypnotism* but if they have time to prepare, they have more powerful charms like *agony* or *damage resistance*. If they do have to fight in melee, then two of them will fight with knives, while one sister will stay behind the others and cast *treat wounds* as needed.

The witches sorcery does not need any sort of equipment.

bright lamp were burning in their skulls. It is here that the Sisters of the Yellow Eye perform their weird rites and bloody sacrifices.

When the characters are battling the witches here, there is a cumulative 5% chance per round that a Chaos-Sworn Warrior materialises in the middle of the ritual space and attacks.

28. **Prisoners:** This room has been converted into a prison for the witches' sacrifices. There are three prisoners here now, all of whom are villagers kidnapped by the Chaos-Sworn from neighbouring villages. They are named Zara, Kalabe and Estario and all three are terrified and starving. Zara is the bravest of the three and will tell the characters about the other denizens of the castle – the knight Harentius, who comes from some land called Granbretan and the Queen of Chaos.

There is a hole in the ceiling, which the characters will recognise as having been cut with a flame-lance on a low power setting. A simple metal grille has been installed over the hole. This feature was installed not for the comfort of the prisoners but so the Granbretanian Harentius could listen to their agonies and also pick up the Garathormian language.

29. **Ruined Kitchen:** This room is dominated by the huge marble fireplace against the north wall. It is decorated with images of sea-creatures and ships and a rusted anchor hangs above it. The rest of the room is filled with rotting furniture and other debris. Several shriekers have flown down the chimney and are now hunting rats amid the garbage. The flying lizards will scream an alarm if the characters act in a threatening manner towards them.

It is possible to climb the large chimney (Athletics test at –20%), like the shaft from the caves (13). The chimney goes to room 36 but if a character tries climbing above that level, the inner wall of the chimney will collapse and the climber will fall down six metres, suffering 2D6 damage, plus an extra 1D6 from falling stones. The noise of the collapse will also alert the whole castle.

30. **Stairwell landing.** The spiral staircase once went all the way up to the top level of the castle but above this point it has rusted and decayed to the point of uselessness.

31. **Spatial Distortion:** There is another, smaller version of the dimensional rip from the courtyard floating in the air in this room. There is a 5% chance per round that the rip opens, bringing a Chaos-Sworn (75% chance) or a Hunger Worm (25%) into the keep from some other world.

32. **Stairs Up:** These stairs go to room 38 above. The roof is leaking and the steps are stained with water. A thick carpet of fungi has sprung up and there are clear signs that people have been marching up and down the stairs regularly over the last few weeks.

33. **Hole in the Wall:** The south wall of this room has a large hole in it and the stones on the inside are burned, suggesting that there was an explosion of considerable force here decades ago. The ceiling of this room (i.e. the floor of room 41) looks very unstable indeed.

34. **Chaos-Sworn Guard Post:** There are four Chaos-Sworn warriors in this room, a security precaution demanded by Harentius the Granbretanian. If the castle is attacked, these warriors are the first to respond. While the Chaos-Sworn are naturally lazy and shiftless, they fear the Beast's flame-lance and so keep alert and ready for action.

35. **Main Entrance:** The heavy door to the keep has been rebuilt and reinforced by the Chaos-Sworn. It now has AP 4 and 40 Hit Points and has a Brute Force Modifier of –25%. It is barred from the inside instead of having a lock. The floor of this corridor is decorated with worn and faded tiles that have an oceanic motif.

36. **Ruined Banquet Hall:** Much of the ceiling has collapsed, destroying this once-beautiful room. Characters climbing the chimney can emerge from the fireplace here. The remains of an oval stone table lie in the middle of the room; half the table has been dragged away to room 27 by the Sisters of the Yellow Eye.

37. **Harentius' Room:** Harentius took the driest and most intact room in the Castle of Salt to serve as his own personal quarters. His bedroll and other personal supplies lie against the north wall; the rest of the room is taken up with sketch maps and notes on the conquest of Garathorm. Harentius' ambition is boundless – if Jana can summon up an infinite number of warriors, then victory is assured. Some notes describe his intention to poison the oceans to deal with the sea-folk, while others are the beginnings of a Garathormian-Granbretanian dictionary.

Fighting Harentius

Harentius is a canny and battle-hardened foe. Worse, he fights dirty. If he can, he will pretend to ally with the characters, claiming to be a prisoner or victim of the Crown. He will hint at a secret way of defeating the Queen of Chaos that only he knows; he will suggest that Andolar is manipulating them and wants the crown for himself; he will play the characters off against each other and do anything to ensure that he doesn't face a fair fight.

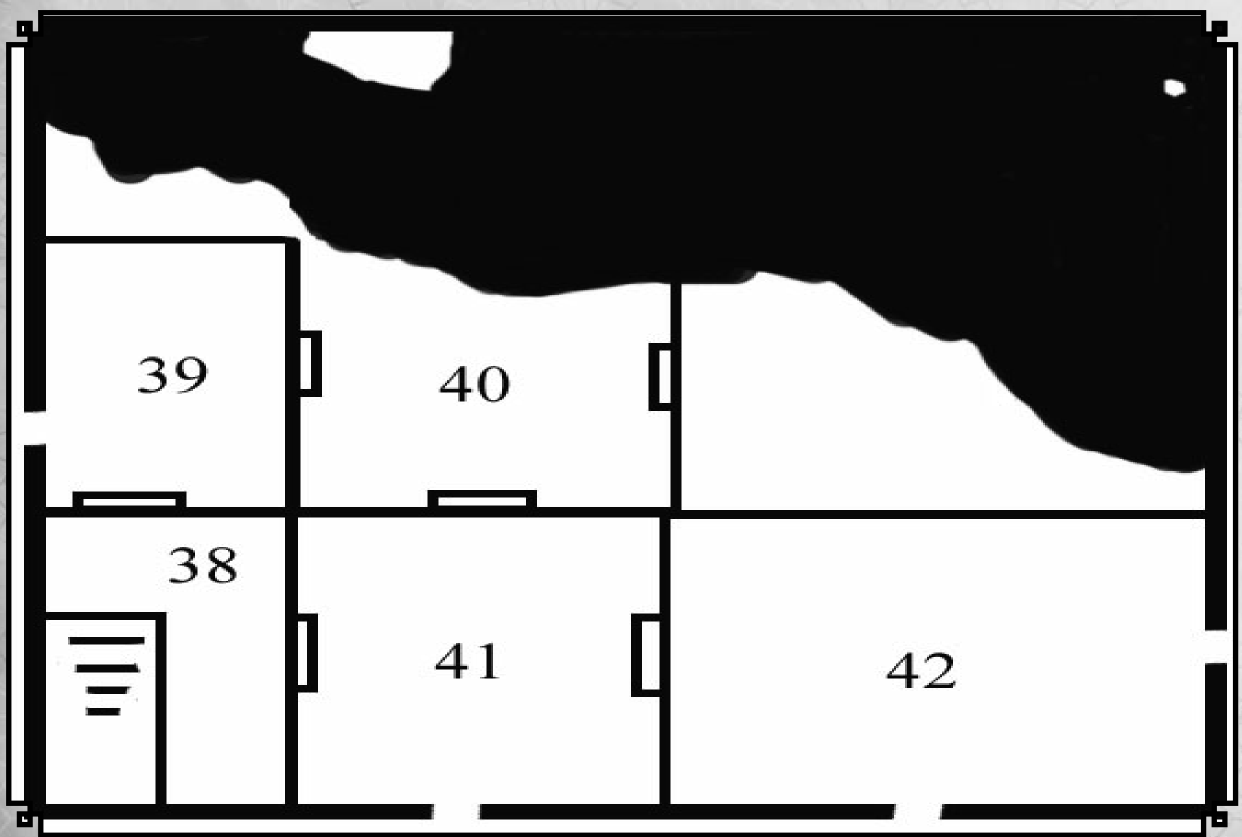
His dirty tricks include offering poisoned wine to guests (POT 70, causes unconsciousness with 2D4 rounds) and rigging his flame-lance to the door so that anyone who opens it gets a blast in the face – Dodge to avoid; it takes Harentius one minute to assemble the trap and he will only do this if he anticipates an attack. Harentius is an honourless, treacherous jackal and any fights with him should make the characters absolutely hate him.

If the characters search this room, they find Harentius' flame-lance charger, along with 10,000 silvers worth of coins and jewellery looted from Espanyia.

38. **Stairs Down:** These stairs lead down to (32).

39. **Shrieker Nest:** This room is absolutely filthy. The flock of shriekers drawn by the baleful influence of the Crown nest here, in tangles of seaweed and bone. There are over 100 shriekers here, feasting on fish and the remains of the corpses of prisoners thrown there by Jana. The shriekers are irritable and hateful creatures but they will not attack the characters on sight unless commanded to do so or unless the characters disturb them.

Buried among the debris and corpses is a rusted axe, with a jewel in the hilt. This jewel is worth 500 silvers and



looks just like the Black Jewel given to the characters by Taragorm (or the Warrior in Jet and Gold).

40. **Ruined Roof:** Fully half this level of the castle is open to the air. There are piles of salt-stained rubble and fallen debris everywhere, along with shrieker droppings and the remains of the castle's battlements.

If the characters attack the keep openly, then Harentius will make his way up here as swiftly as he can and blast the attackers from above with his flame-lance.

41. **Solarium:** This room was once magnificent. It was a solarium, with a huge south-facing window and walls lined with polished white marble. The nobles of the keep would come here to bask in the glorious light. Now, its glory has faded; the tiles are grimy and cracked and the window is a gaping hole in the wall.

The floor of this room is unstable. A character moving across this room may fall through to room 33 unless he is very careful. If a character crosses the room, there is a base percentile chance equal to his SIZ + ENC x 5 that he falls through, suffering 1D6 damage. Crossing the room carefully requires an Acrobatics test; if successful, the chance of falling through is reduced to being equal to the character's SIZ+ENC. A successful Engineering or similar Skill Test lets a character identify a safe path across the crumbling floor.

42. **The Queen of Chaos:** The opulence of this room is quite at odds with the rest of the keep. Jana has been unconsciously drawing items from across the Multiverse and the décor in this chamber would not be out of place at the height of Melnibone's decadence. Statues of strange goddesses and wall-hangings of bizarre tableaux, adorn a room dominated by a throne of black metal where Jana – now the Queen of Chaos – sits. She is dressed in the ragged remains of the practical leather outfit she was in when adventuring with Andolar, as well as a strange silver-green length of fabric that swirls and coils around her as if it was a living thing.

The Crown of Chaos sits atop her head. It is an ornate circlet of a dull black metal, decorated with strange runes and bluish discolorations. It seems to twist and change when looked at out of the corner of one's eye. Jana's eyes are glazed over, as if hypnotised and it is clear that some other will entirely animates her actions.

Jana – or the Crown – will recognise the characters immediately as strangers to Garathorm and agents of the hated Runestaff. Her first action will be to use the Crown to open up a portal to the howling gulf *between* dimensions. The room begins to flood with a colourless colour that tears at the characters' bodies and minds. Everyone in the room must make both a Persistence and a Resilience test every round. If the Persistence test is failed, the character temporarily loses one point of POW; if the Resilience test is failed, the character takes 1D4 damage to a random location (ignoring armour). A character that dies from Hit Point loss is torn apart; a character who dies from POW damage is drawn into the howling chaos and vanishes into the dimensional flux.

The keening, howling noise of the rift will also alert all the denizens of the keep that their Queen is under attack.

Claiming Chaos

The Warrior in Jet and Gold hinted at how the Crown can be defeated – its wearer must willingly and deliberately claim the crown, instead of being claimed by it. Andolar placed the Crown on Jana's head and so it consumed her. If a character takes and claims the Crown, then he can possibly avoid being controlled by it. If the players fail to pick up on this, then have the Warrior show up to remind them – appearing in the nick of time to intone cryptic commands is what he does best. Before the characters can do this, of course, they have to get the Crown from Jana. There are several ways in which this can be accomplished.

- **Killing Jana:** If Jana is slain, the Crown falls from her head. Andolar and Kierol will obviously oppose this plan but if there is no other way to stop the Crown of Chaos, then Andolar will take it upon himself to deliver the killing blow to Jana. He will then hurl himself off the battlements of the Castle of Salt and find oblivion in the sea.
- **Persuading the Crown to abandon Jana.** The Crown is itself a semi-sentient entity, capable of speaking through Jana. It loves to open the doors and let Chaos through. If the characters offer it the chance to bring Chaos to the law-held realm of Tragic Europe, the Crown will be tempted. Coupled with good roleplaying and the threat of force, the characters might be able to talk the Crown off Jana's head.
- **Brute Force:** The characters can just take the Crown by force, snatching it off her head. This will not

break the connection between Jana and the Crown but a character who holds the Crown may claim it.

- **Jagga Oil:** Andolar has a rendered, purified form of Jagga Oil, with which he intends to anoint Jana. If a character manages to anoint her forehead, that character is pitted in an opposed Persistence test against Jana. The loser permanently loses 1D4 POW; if Jana loses, then her connection to the Crown is broken and it falls from her.
- **The Black Gem:** Another option is to use the Black Gem to drain either Jana or the Crown. Pressing the gemstone to Jana's forehead will pull out her spirit, just as Katinka von Bek was able to pull out Hawkmoon's spirit when he visited Garathorm. Either spirit can be used against Arioch when the characters return to Berlin in the present.

Once the Crown is removed from Jana, all of the creatures she brought here are banished. The time-winds howl through the Castle of Salt, sweeping up the Shriekers and the Chaos-Sworn and all the other strangers, carrying them away across the dimensions.

Claiming the Crown

To claim the Crown, a character must place it on his own head. Immediately, the character sees three visions of temptation. If he gives into any of these visions, the Crown claims him instead. If he rejects the vision, he must make a Persistence test; failure means he loses 1D4 POW permanently, as the Crown consumes a piece of his soul.

The first vision is the least subtle. The character sees himself as an all-powerful emperor, a conquering overlord of infinite wealth and majesty. Whatever desires the character has are indulged; all his days are filled with bliss, with wine and women and song and the punishment of his enemies.

In the second vision, the character is able to shape the multiverse as he will. Ask the player to describe this vision - all the characters' dreams are fulfilled, all his goals are accomplished. If he dreams of universal justice or the destruction of Granbretan or the love of a particular person, then he gets these things.

In the third vision, the character finds himself back in the Castle of Salt, as if the Crown had only given him two visions. In this dream, though, his friends and allies – the other Player Characters, plus Andolar and Kierol if they are still alive – will counsel the character to use the powers of the Crown to go riving and adventuring across the Multiverse.

If the character accepts any of these visions, then the Crown claims him. If the character manages to reject all three (and still has POW left at the end), then he gains mastery of the Crown of Chaos. Controlling the Crown gives the character the following powers:

- +2 to all characteristics except SIZ
- +20% Persistence, Resilience and Influence
- Creatures allied to Chaos must make a Persistence test if they wish to disobey any command given by the wearer of the Crown

Most potently of all, the Crown can open portals to other dimensions. To open a portal, the wearer must spend Focus Points and make a Command Crown test. The Command Crown skill starts at a value equal to the user's POW score. The number of Focus Points spent varies depending on the size of the Gate and the dimension

Running the Visions

The best way to run the third vision is to co-opt the other players. Send the player who is claiming the Crown out of the room, telling him you will be with him in a moment. Then tell the other players that when the Crowned player returns, they will be playing through his hallucination, that the Crown is trying to tempt him to the cause of Chaos by showing him visions of his allies and that they should pretend to have decided to abandon the quest for Joyeuse's soul and want him to use the power of the Crown to steal and conquer across the Multiverse.

desired. In general, at least two points must be spent per traveller. The Crown leeches 1D4 Focus Points per day from the wearer, randomly opening portals nearby. A successful Command Crown test at the beginning of each day prevents this happening.

A variation of this ability, one that is easy to control, is the ability to summon a Chaos-Sworn warrior who will obey the wearer of the Crown. Summoning a warrior costs three Focus Points and the warrior will serve the crown-wearer loyally until slain. However, the Focus Points spent remain invested in the warrior until the warrior is slain or dismissed.

An extension of this ability allows the Crown to make a dimensional crossing harder or easier – it can open the gates for extra-dimensional entities and travellers, as is its natural desire or it can slam them closed.

The Queen of Chaos

If the Crown is successfully removed from Jana and her body and soul are intact, she collapses to the ground, weeping and muttering about *'Ymryl, the conquerer. I let him in, he's coming'*. She has obviously been driven to the brink of madness by the Crown. Andolar cradles her in his arms, begging for her forgiveness.

The wearer of the Crown can now open a portal by spending a single Focus Point – as the Warrior in Jet and Gold suggested when they arrived, they are already en route to ancient Londra and the Warrior's spell merely diverted and delayed them. It is a simple matter to use the Crown's power to reinforce the effect of Tierkreis' machine and set them going again. If the characters do not do this of their own accord, have the Warrior in Jet and Gold show up and suggest it.

Advancement: 10 advancement rolls, 5 Fate Points.

Enslaved by the Crown

If a character falls victim to the Crown, then he becomes an NPC and the other characters must defeat him in the same way they defeated Jana. They can slay him or use the Jagga Oil to break his connection to the Crown, or take the Crown by force.

The Time of Fire and Darkness

'Likelier across these flats afar
These sulky levels smooth and free
The drums shall crash a waltz of war
And Death shall dance with Liberty;
Likelier the barricades shall blare
Slaughter below and smoke above,
And death and hate and hell declare
That men have found a thing to love.'

— from The Napoleon of Notting Hill, by G. K. Chesterton

The characters arrive in ancient Londra, during the chaotic centuries of the Tragic Millennium. There, they must find Joyeuse's soul.

Tierkreis' machine has sent the characters back in time, to the years just after the Tragic Millennium, to a time when Joyeuse was still alive. The machine is attuned to her and so the characters materialise quite close to her. The crystal sphere of the time machine appears in the middle of a muddy ditch. Looking around, the characters can see that they are somewhere in a strange ruined city. Buildings as big as any castle are all around and many are aflame or blasted as if by cannon-fire. They are not made of stone or wood or brick but of metal or crystal or a strange living substance like flesh mixed with ivory. The sky is stained purple and black. The characters are in the Londra of many hundreds of years ago.

All around them is devastation worse than any that they have seen before. Even the cities sacked by the Dark Empire were less shattered than this place.

Moments after they arrive, a flickering green image appears on the curved surface of the crystal sphere and the characters see the clock-face of Taragorm. His voice is distorted by bursts of static and he sounds irritated. *'Are you there? Are you there? You vanished from my instruments of divination and I assumed you had been disintegrated by this primitive apparatus but it looks like you're alive. Tierkreis' machine is attuned to Joyeuse, so she should be somewhere nearby. Once you put her mind into the Black Jewel, then there will no longer be any connection and time will correct itself like a cracking whip, sending you back here. If you linger in the past too long, my instruments tell me that you will likely be disintegrated by the temporal pressures! Act quickly! Find Joyeuse, bring me her mind!'*

Temporal Pressures

Taragorm's threat was not an idle one – the characters fundamentally should not be in this era and the Multiverse will try to squeeze them out. In game terms, the characters lose one point of POW each day they spend in this time period. Any points lost to this drain are immediately restored when the characters return to the present day. This temporal pressure manifests as an increasingly painful headache, coupled with crackling green lightning that writhes around the character's body. If a character is reduced to 0 POW by the temporal pressure, he is consumed by the green lightning and ceases to exist.

Londra That Was

The characters have travelled back to a time before the Dark Empire began. Granbretan, like the rest of Europe, is in chaos. The only law is the sword; bands of armed men wander the land, raping and pillaging. Monsters and plagues are everywhere – seven in every ten have died and seven in every ten will die in the coming decades. It will take a century for a measure of order to be restored, for the warbands and thieves to coalesce into petty little kingdoms.

In this era, Londra is divided between dozens of warlords, of which Huon is just one. The fearsome Orders of Beasts have yet to be formalised but many brigands wear horrific masks or helmets both to scare their enemies and to protect them from poisons in the air. The city is wracked by constant warfare, both between rival warbands and by weapons and war machines that were unleashed on Londra centuries ago, at the height of the global conflict that brought down humanity.

The characters have, in fact, materialised on the eve of one of Huon's great victories. For years, his warband has been locked in a bloody stalemate with the forces of the Clapham Kings. King Huon holds the territory just north of the river Tayme; the Kings of Clapham hold the districts just to the south. Tomorrow night, the Wolves will betray their liege-lord and join with the forces of Huon, opening secret gates under the river and letting the enemy across. The resulting carnage will end only when Huon's sorcerers detonate bombs in the heart of Clapham, burning the Kings of Clapham and their armies in the unnatural fire that will lend its name to the historic event - the Battle of Lambent Flame.

Joyeuse's Dream

The Kings of Clapham have a singular treasure: the White Tower, which is a still-functional communications device. It can send messages to anywhere in Londra, allowing the kings to command their warbands. With the correct codes, though, the tower can send messages even further, even across the oceans or the skies. Joyeuse has discovered how to use the communications system to send messages to even more distant places. She intends to transmit a distress call to the lost children of Earth, to those who left the planet in shining starships before the wars began. Instead of appealing to Law or Chaos, she is putting her faith in humanity itself.

The Kings of Clapham consider Joyeuse to be a witch who must be enslaved or slain, so in desperation she has agreed to carry communications between Baron Utharious the Wolf-Lord and King Huon, in exchange for use of the tower.

The Connolly Complication

If Jarek Connolly was able to use the Time Machine, then he too is lying in the mud near where the characters materialised. For all his life, Connolly has nursed a grudge against the Dark Empire, ever since Beast raiders destroyed his village and slew his family and all he held dear. He wandered Europe for 10 years as a thief and mercenary, until he fell in with Count Tierkreis and learned of the albino's plan to travel back in time. One Eirishman can do nothing against the might of the Dark Empire in the modern era, when it was poised to conquer all Europe – however one Eirishman back when the Empire was young and vulnerable could change the world. Stuffed inside his leather jerkin is a sheaf of documents stolen from Tierkreis' library, describing the movements of King Huon and his soldiers during the days to come.

If the characters allowed Connolly to be killed back in present day Berlin, then you can still run this part of the plot. Connolly managed to drop the documents inside the crystal sphere before he was slain and they went unnoticed in the confusion.

Connolly insists that he can destroy the Dark Empire with the character's help. He thrusts the document at them. *'Ye think I came here without a plan? Look at that! Tells us where the bloody King-Emperor himself is going to be. Tierkreis always told me that there was no sign of Joyeuse after the battle of Lambent Flame, so it stands to reason that the machine would bring ye to some time before that. Could be years before, could be hours, I don't know – but it means that we can get into position to kill Huon! Think of it! The Dark Empire falls before it rises! We can save the bloody world!'*

Connolly's suggestion is that the characters find this messenger who visits King Huon and follow her. Then, they can kill the King-Emperor before he founds the Dark Empire.

What's Going On?

The characters have arrived a few hours before Joyeuse delivers a message from Utherious of the Wolves to King-Emperor Huon. This message confirms that when Huon crosses the Tayme, the Order of the Wolves will not oppose his attack and will instead betray the Kings of Clapham.

Joyeuse has agreed to help Huon because the Kings of Clapham will not let her use the White Tower they possess. She knows the evil of Huon but considers allying herself with the King-Emperor to be worth the potential reward of contacting the other colonies of humanity among the stars.

The Battle of Lambent Flame

It was this most glorious of victories that assured the primacy of the King-Emperor among the Warlords of Granbretan. For seven long years, King-Emperor Huon had been locked in mortal struggle with the Kings of Clapham, a trio of upstart brigands who defied the rule of Law. The Kings of Clapham had three advantages that prolonged the war.

Firstly, the Kings commanded the loyalty of many[XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX]ll as the cursed orders of the Lion and the Unicorn.

Secondly, the Kings commanded certain treasures of ancient days, including the White Tower and the Iron [XXXXXXXXXXXX].

Thirdly, the Kings held the bridges and the crossing of the Tayme and the river was their impenetrable moat.

On the eve of All Hallows, a messenger crossed from the south bank of the Tayme to the north, bringing word from Utherious to Huon. She told the King-Emperor that the Wolves recognised his divine right to rule and that they would hold the crossings and bridges and tube tunnels open for him. The armies of the King-Emperor mustered for the march into Clapham.

At noon on All Hallows, the crossing of the Tayme began. Even with the far bank in friendly hands, this was a perilous journey. The river carried poisonous vapours and was the abode of monsters; the bridges were treacherous and unsound and the tunnels below were the most dangerous of all. The Wolves held true to their word and held the south bank long enough for the bulk of Huo[XXXXXXXXXXXXXXXXXXXX]wever, word had reached the triad kings that the King-Emperor had come for them and they sent their armies out to defend Clapham.

By midnight on All Hallow's Eve, the two armies were deadlocked. The Lion and the Unicorn had fallen back to the triad's fortress, which was built to endure a long siege. Huon controlled most of Clapham's surface territory but Londra below is bigger than Londra above and so his hold was tenuous and his supply lines ran back across the perilous Tayme. The King-Emperor's infallible wisdom told him that only bold and decisive action would consolidate the gains he had made thanks to the new loyalty of the Wolves.

The King-Emperor himself crossed the river on a royal barge and brought with him [XXXX ILLEGILBLE TEXT XXXXXXX] Flame upon the heart of Clapham. The night air glowed purple, then blue, then burned white.[XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX]survived in the fortress of the Kings of Clapham.

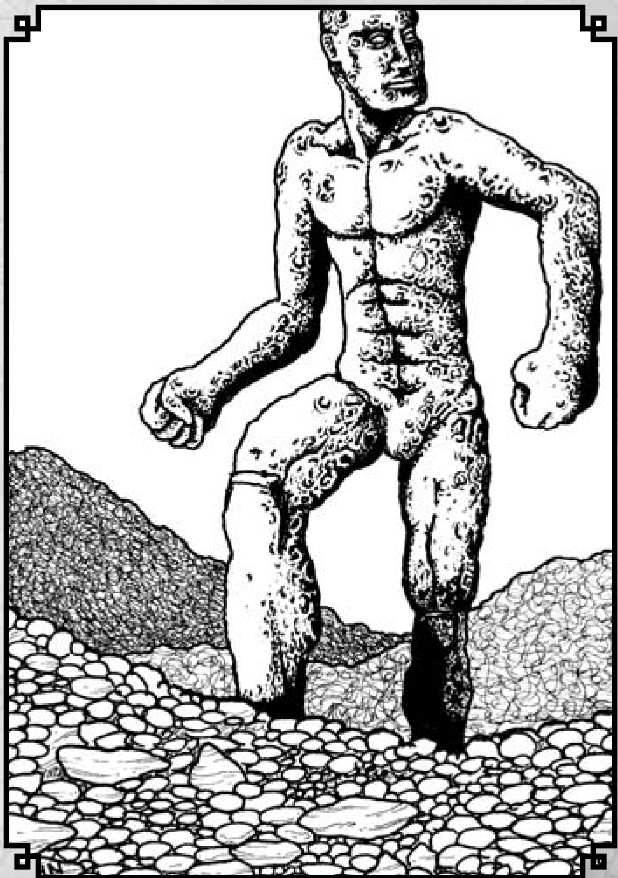
The King-Emperor then dubbed Utherious Grand Constable of the Order of the Wolf and granted him....

If history is allowed to unfold as it once did, then Huon's attack will sweep Clapham's forces away, forcing the Kings of Clapham to retreat to their fortress. Huon will then detonate bombs of Lambent Flame, destroying everyone in the fortress and the White Tower.

The Iron Giant

While the characters are debating what to do, the ground begins to shake with the sound of tremendous footsteps. Over the rubble to the south, the characters spot the figure of a titanic being, shaped like a man but at least 10 metres tall. It is the fabled Iron Giant, the father of stiltwalkers. The Giant strides over the ruins, its head ponderously swivelling left and right as if looking for something.

To the west, there is a sudden burst of movement. Half a dozen humans, misshapen and wearing nothing but rags, emerge from a rough shelter of plastic sheeting and hides and run north. The characters hear them screaming 'run to the river'. Then, the Giant raises one arm and looses a jet of flame from a built-in flame cannon. The fleeing people are incinerated. The Giant keeps firing, turning its torso so the jet of flame travels in an arc to the east. In a moment, it will fall on the characters' position.



If the characters stay still or run east, they die.

If they go south, towards the Giant, the machine spots them and retargets the flame stream towards them. A successful Perception test lets the characters see a sink-hole amid the rubble that might offer some shelter from the fire. If the characters jump into the hole, they land in the tunnels of Londra Below (see page 124).

Fighting the Iron Giant

The characters have no chance whatsoever of battling the giant directly. They can distract the creature or have it blunder through buildings but it is virtually indestructible, with an AP of at least 20 and hundreds of Hit Points.

If the characters head north, they will run into the Embankment of the Wolves.

The Camp of the Wolves

A short distance north from where the characters materialised is the New (or south) Embankment, a wide expanse of rubble and concrete originally created to guard against flood-waters. Here, the Order of the Wolf has made its camp. In contrast to the huge and smartly ordered military encampments that the characters may have seen in the wars of Europe, this is a ramshackle cluster of tents and lean-tos, scattered randomly along the New Embankment. The warriors there are armed with an assortment of weapons – some have flame-lances, others have strange sorcerous devices but most have just spears or clubs. They are dressed in rags and scavenged clothing and leathery hides (some of which appear to be human skins) but all of them have a scarf or mask on their face and all of these face protections have something of the wolf about them. A gas mask might be made to look like a wolf's muzzle; a scarf might be painted with a grey emblem.

At the centre of the camp is a larger tent. Just outside that is a banner on a pole. The banner shows a running wolf, with a crown in its mouth. The crown is flanked by smaller

golden figures of a lion and a unicorn. A successful Lore (history) test at +40% confirms that the crown flanked by lion and unicorn was the symbol of the three Kings of Clapham. Beyond the tents, on the bank of the Tayme, is a line of spikes and gun emplacements.

The river itself is a ghastly cesspool. A greenish mist hang above it, seemingly made up of a million distinct stenches, each one worse than the last. Things move in the mist – little boats, perhaps or birds or monsters. In the distance, the characters can see the skeletal remains of bridges and on the far side they can dimly spy the tower of the Palace of Time (although in this era, it is called Wesmiser).

Entering the Camp

If the characters head towards the camp openly, they will be challenged by Wolf guards. The characters are a rather strange sight to the Wolves and so they will be taken before Utherious for questioning. If the characters try to sneak into the camp, then they must make their way past the guards.

While in the camp, the characters may overhear some curious gossip – apparently, Utherious had some woman in his tent last night, a sorceress called Joyeuse. It is bad luck to lie with a sorceress and many of the men now worry that their leader has brought a curse down on them. Others anticipate an attack from King Huon in the next few days and swear mighty oaths that they will not fail their beloved leader Utherious.

If the characters are sneaking through the tent, they may here the communication between the Kings of Clapham and Utherious (see Meeting Utherious, below).

If the characters head around or through the camp, they can find their way to the banks of the Tayme, where there are rowboats and coracles they can steal. The inside of all these boats is lined with silver foil, to protect against poisons that would otherwise leech through the wood and kill the crew.

Meeting Utherious

If the characters are captured or willingly present themselves to the Wolves, then they are brought before Utherious. The Beast lord brings the characters into his tent, where they are guarded by a dozen loyal Wolves. Utherious then removes his mask; the custom of never showing one's naked face has yet to be codified and he questions the characters. Utherious is a giant of a man, with a thick black beard and an oddly gentle face. He is an ancestor of Baron Meliadus but he has not yet succumbed to the Madness of Granbretan. He is a warrior and a killer but that is because he was born in a time when only warriors and killers prosper.

Utherious is a practical man and will lend little credence to wild tales about time travel and alternate dimensions. However, he will listen intently if the characters mention Joyeuse or an alliance with King Huon. He may not believe the characters when they tell him how they know his plans but he cannot dismiss the fact that they do know.

While Utherious is questioning the characters, the air begins to crackle. He gestures for the characters to be quiet and to stay still. An image forms in the air of a man in a unicorn mask, wearing a crown around his horn. *'I bring word from our hunters in the undercity, Utherious.'*

'Have you captured the thief?' asks Utherious in a respectful tone.

'Joyeuse still evades us but she cannot hide forever. Our hunters discovered the bodies of her guards in the tunnels. She will either die crossing the tunnels beneath the river or she will turn back. She may emerge near the embankment, so you are to send men to watch over every known entrance to the undercity.'

'I understand, my liege' says Utherious. *'I will find her and bring her before the Triple Throne.'*

'*We will establish voice-links with each of your surface patrols; so that we may know the moment this thief is found. Good hunting to your Wolves'*, replies the Unicorn and the image fades.

Utherious shakes his head. *'Without guards, I fear Joyeuse will be slain in the tunnels below and the Kings will know if I send any Wolves to help her. I offer you a chance to win your lives – enter the tunnels and protect Joyeuse and you may live. Refuse and I kill you here and now.'*

If the characters agree, then they are brought straight to a stairs leading down into the underworld. As they are about to descend, the air nearby begins to crackle as a communication link to the White Tower begins to form. The Wolves push the characters down the stairs before the Kings catch a glimpse of them.

Crossing the Tayme

Characters who find the tunnels of Londra below distasteful may wish to try crossing the river Tayme by another route. The river runs thick with poison; a character who tries swimming (Athletics at –40%) without suitable protection like a Skin of Life spell exposes himself to such lethal toxins – Resilience test opposed by POT 60 poison; failure means the character suffers 2D6 damage to the chest and abdomen. Those on boats are exposed to the yellow poison vapours that hang above the river; such characters must make Resilience tests against POT 30 poison or take 1D4 damage to chest. Face protection gives a +20% bonus to this test.

Characters crossing by boat or by swimming may be attacked by the monsters of the deeps and killer machines that patrol the border between north and south Londra. Roll 1D6 on the River Encounter table:

River Encounter Table

1. No encounter.
2. Small boat of 1D4 mudlarks, who are children who search the river mud for useful garbage.
3. Small boat of 1D4 Beast Warriors. Roll 1D4 for Order: 1=Wolf, 2=Lion, 3=Boar, 4=Mantis. (See *Granbreatan*, page 27-42).
4. Tosher-beast (see Granbretan, page 70).
5. Guardian Robot (see page 156).
6. Roll again twice; both encounters happen at the same time.

The final option is to cross via the crumbling bridges. All the bridges are heavily guarded at both ends by 5+2D6 Beasts.

The Tunnels Below

Londra is bigger below than above. Before the wars came, the ancients dug many tunnels and vaults underneath their city – sewers, train tunnels, secret passages, catacombs, caves, prisons and shelters. Once, these networks of tunnels were largely discrete but generations of folk who took shelter in Londra Below have dug connections and cross-tunnels, linking sewer to street to shelter.

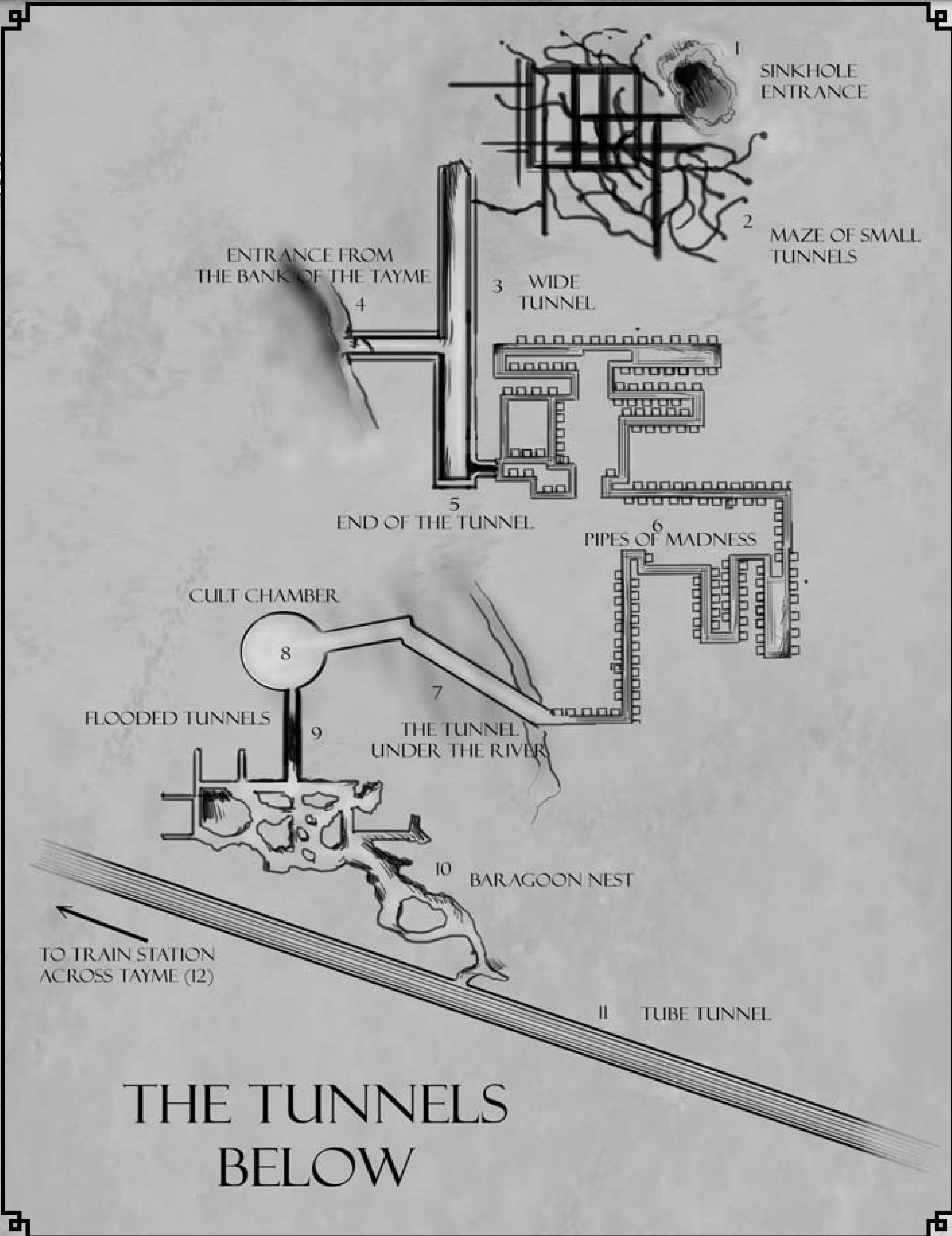
There is a labyrinth beneath these ruined streets.

Joyeuse has fled into these tunnels, hoping to find a safe route through the half-flooded tunnels beneath the Tayme. She is being pursued by Lions and Unicorns, the Beast servants of the Kings of Clapham. Unless the characters intercede, then Joyeuse follows a course from 1 to 2 to 3 to 5 to 6 to 7 to 9 to 10. At 10 (the baragoon nest) she is caught by the hunters following her but makes her escape when the baragoons attack the Beasts. Injured, she makes it to location 11, where she manages to get the old tube train working again and uses that to reach location 12, the exit.

The map shows only a fraction of the tunnels and vaults beneath this section of Londra. There are innumerable side passages and tunnels not shown. The nature of the tunnels varies, depending on when it was built. Londra is an ancient city, built upon itself over and over again. Some tunnels are brick and tile, others stone or concrete or living plastic or metal. Some are lit by a cool white light that glows from the very walls, others are pitch-black.

1. Sinkhole entrance from the ruins where the characters first materialise.

2. Maze of small tunnels and passageways, filled with rats. A successful Perception test reveals a clue – incised into one wall is the letter J and an arrow, pointing to the passage leading into the wide tunnel. The style of writing is identical to the message from Joyeuse that the characters saw at the Treasure Vault of Soryandum. The message is written onto a section of wall that is half-covered by roots hanging down from above, so it was only good fortune that the characters spotted it.


1
SINKHOLE ENTRANCE
2
MAZE OF SMALL TUNNELS
ENTRANCE FROM THE BANK OF THE TAYME
4
3
WIDE TUNNEL
5
END OF THE TUNNEL
6
PIPES OF MADNESS
CULT CHAMBER
8
7
FLOODED TUNNELS
9
THE TUNNEL UNDER THE RIVER
10
BARAGOON NEST
TO TRAIN STATION ACROSS TAYME (12)
11
TUBE TUNNEL
THE TUNNELS BELOW

3. Wide Tunnel. This tunnel is half-flooded with filthy, stagnant water. At regular intervals along the walls, there are skeletal bodies of men who appear to have died where they stood. The characters will never learn who these men were or how they died.

4. Entrance from the bank of the Tayme near the Camp of the Wolves.

5. End of the Tunnel. The tunnel ends in a brick wall. The long-dead builder of the wall lies slumped at the base of the wall, having apparently pushed the last bricks into the wall with the last of his strength. In the intervening years, some other traveller has blasted a hole in the tunnel wall to the right of this wall, leading to the Pipes of Madness.

6. Pipes of Madness: These tunnels are dominated by the metal pipes and tubes running along their length. There are small alcoves evenly spaced along the tunnel walls. The corpses of rats and insects lie thickly upon the ground. At random intervals, these pipes begin to rattle noisily, filling the tunnels with a tremendous deafening sound that makes communication impossible. A few minutes after this rattling begins, a flare of multicoloured energy shoots along the length of the pipe. This flare is of such brightness that the dirty iron of the tube becomes transparent as glass as the energy passes along it. Characters standing in the alcoves will be unaffected by the flare; those not in alcoves must make Dodge tests or suffer 2D6 damage to a random location as the tremendous energy sears their flesh.

Roll 2D6 on the Pipes of Madness Table to determine which pipe is active. It takes one minute for a flare to go the length of a pipe.

Roll	Active Pipe
2	None.
3	A
4	B
5	C
6	D
7	E
8	F
9	A+F
10	B+E
11	C+D
12	All

7. The Tunnel Under The River: This tunnel is partially flooded, so the characters will have to slog through thigh-deep water. The walls and floor of the tunnel are made of green metal; the ceiling looks like dirt at first but then the shifting currents of the Tayme reveal the truth – the ceiling is transparent crystal, and the characters are looking up at the riverbed of the ruddy Tayme.

8. Cult Chamber: In this large chamber, located directly beneath the river, the two dozen members of a cult meet to worship one of the gods of ancient Granbretan, Boryis the Golden Fool. The leader of the cult honours the god by becoming grotesquely fat and wearing a floppy blonde wig. Intruders are fed to the living god. Use the Peasant statistics from page 137 of the *Hawkmoon* rulebook for the ordinary cultists.

9. Flooded Tunnels: These ancient sewer tunnels are flooded with water up to six feet deep in places and the characters will have to swim through them to reach the far side.

10. Baragoon Nest: A baragoon (or, more accurately, a creature very similar to a baragoon) dwells in this chamber. If the characters make too much noise in this section of the tunnels, they may attract the attention of the baragoon. The remains of the creature's previous meals lie scattered around this nest, including three suits of shattered Mantis armour. This armour is of poor quality compared to the finery that King Huon will one day give his Mantis warriors but the masks could serve to disguise characters trying to sneak into Huon's court.

See *Hawkmoon*, page 139 for baragoon statistics.

11. Tube Tunnel. This wide tunnel has a set of two parallel railway tracks running down it. It stretches off into the distance in either direction.

A few moments after the characters enter this tunnel, they see a light approaching from the south-east. It rumbles closer and closer to the characters and blue sparks flash beneath its wheels. A train carriage – an antique, liberated from some museum – rolls out of the darkness. If the characters have not yet encountered Joyeuse, then she is driving the little train. If the characters are with Joyeuse or have come to this encounter after she has reached Huon's Palace, then the train is driving itself, following programmed commands that are centuries old.

The characters can hop onto the tube carriage and travel to (12) or they can ignore the eerie train and walk through the darkness and the mud to the same location.

12. Exit on the far side of the Tayme. The tunnel ends at a dimly lit train station, covered in Beast-order graffiti. There is a stairs leading up to the surface, leading to the territory held by King Huon.

Encounters Under Londra

There are three possible encounters when the characters are exploring the tunnels under Londra.

The Lions & The Unicorns: The Beast servants of the Kings of Clapham are hunting the 'witch' Joyeuse. There are half a dozen patrols out scouring the tunnels. Each patrol consists of three Lions and three Unicorns. The Lions are the shock troops and front-line soldiers of the south London brigades, while the Unicorns are archers, gunners and scouts.



Fighting the Beasts

These tunnel fights should be brutal affairs, with characters attacking from the shadows and using the terrain to their advantage.

- The standard tactic for the Clapham forces is for the Unicorns to pin enemies down with their Light Flamers while the Lions charge into the fray.
- There is plenty of cover and darkness, giving penalties of –40% to ranged attacks.
- If the characters put up significant resistance, then the Beasts will assume they are the advance force of a large raid from north Londra and fall back.
- Captured characters will be imprisoned in the White Tower and could get freed during the Battle of Lambent Flame.

The characters can run into a patrol anywhere in the tunnels but most likely in the Maze (2) or the Wide Tunnel (3). The patrol will treat the characters as mutants or beggars, depending on their appearance and will question them to see if they have seen Joyeuse. The Lions are cruel and arrogant and have little patience. If the characters are with Joyeuse, then the Beasts will attack on sight.

The Emperor of Nothing-Ill: This strange figure lurks in the tunnels, wearing a ragged uniform and carrying a grisly halberd that is thickly coated with the blood of Beasts. He wears a crown over his breathing mask and claims to be the Emperor of a dominion in the west of Londra that has since been conquered and divided between Huon and the Kings of Clapham. He is quite mad but his fierce opposition to the Beasts makes him a potential ally to the characters or a way to save them if they get into trouble in the tunnels.

Oddly, the myth of the Emperor of Nothing-Ill survives to the present day in Granbretan, where he is a folk hero like Jhorg to the maskless classes.

If Jarek Connolly managed to travel back in time but the characters refused to help him, then he could join forces with the Emperor of Nothing-Ill and attempt to assassinate Huon.

Joyeuse: The thief-scholar is making her way through the tunnels, one step ahead of the hunters. She is armed with a

rapier-knife – a blade that can change shape to any one of a number of weapons, from dagger to rapier– and a hand-flamer and wears a light-weight armoured suit that blends into the surroundings. She is a keen observer of people and will immediately realise that the characters are strangers to this era of Londra. If the characters make peaceful contact with Joyeuse, move onto the next section.

Joyeuse

The object of Count Tierkreis' obsession, the greatest scholar-thief since the wars, the keeper of the secrets of Tragic Europe – and the characters have finally tracked her down, when all the Count's sorceries fell short. Joyeuse knows that some force has been hunting for her for years – she kept moving, criss-crossing Europe to stay one step ahead of the Count's psychic probes as Tierkreis tried to steal her soul from the distant future. When Tierkreis got too close, Joyeuse went to the Treasure Vault at Soryandum and created the Witherwitch, a copy of herself that deflected the psychic probes.

Still, that was only a temporary measure. When he could not find her with psychic probes, the Count began to construct a time machine and so this campaign began. All the characters' actions thus far have brought them to this moment. As soon as Joyeuse dies or has her mind transferred into the Black Jewel, time will snap back to its natural configuration and the characters will be transported back to Berlin, to the Lietzenburg Palace, to the very moment they left.

If the characters explain what is going on, then Joyeuse will believe them. She is one of the few people in Europe who has seen so many absolutely bizarre events and creatures that she can accept wild tales about time travel and the Multiverse. However, she demands that the characters aid her in her plans while they discuss what to do about Tierkreis and Taragorm.

When playing Joyeuse, it is imperative that the *players* like her. If there is no connection between the players and the character, then they may be tempted to just sacrifice her immediately and get back to the present.

Joyeuse's Plan

Joyeuse is carrying a letter from Utherius of the Wolves to King Huon, promising him control of Londra if he attacks tomorrow. Joyeuse knows that Huon is a tyrant but so are the Kings of Clapham. One is as bad as the other but if Huon wins, then Joyeuse has a chance of getting to the White Tower and sending a message to the stars. To accomplish this mission, she needs to bring her message to Huon's court, wait until the war begins and the Kings of Clapham are in disarray and then penetrate the defences of the White Tower.

Dealing With Joyeuse

There are several ways the characters can deal with Joyeuse and thus end this scenario. Most likely, they will postpone doing anything until later in the scenario – see *Joyeuse's Soul,* on page 132, if the characters try to kill her or put her into the Black Jewel.

The Court of King Huon

In the very heart of Londra, King Huon has built his fortress. From here, he orchestrated his campaigns of vengeance and conquest against the other upstart nobles and warlords of Londra. All but one of his rivals has fallen to his Beast armies and the defeated kings and nobles have been brought in chains to this fortress of ruins, where Huon personally scourged and crucified them. The row of crucified warlords in the grand square in front of the fortress gives it its name of King's Cross.

Huon's army has grown vast indeed. He commands hundreds of warriors, all masked. The fashion for wearing beast-masks has spread to the whole army, in imitation of the Mantis guards who were the original core of Huon's forces. Currently, he is locked in a stalemate with the Kings of Clapham. Huon has the greater army but the Kings have the Iron Giant and the White Tower. None of Huon's stiltwalker war-mecha can best the Iron Giant and the White Tower gives the Kings of Clapham the advantage when it comes to co-ordinating their troops. Rather than risk a confrontation, Huon is willing to wait in the hopes that the three Kings turn on each other or for an opportunity to present itself.

How the characters approach the court will differ depending on their objectives. If they are with Joyeuse, then they can just stride into the court. If they are with Jarek Connolly, then the Eirishman will counsel stealth if they are to successfully assassinate Huon.

King's Cross Square

This square has been carved out of the rubble of Londra. It is less of a square than a huge amphitheatre

where Huon's army can gather en masse, in a raucous celebration of bloodletting that will one day give rise to the Revels of the King. It is lit by leaping flames from huge bonfires and by the search-lights mounted on the stiltwalkers at the edges of the square. The crosses of the kings of Londra stand before the mighty doors of Huon's keep, the Hall of the Beasts.

The warriors in King's Cross Square are all low-ranking thugs and scavengers, the cannon fodder of Huon's army. As long as the characters do not appear too weak or vulnerable, they can make their way across the square without too much trouble. Lone characters may be captured, raped and eaten unless they keep to the shadows or disguise themselves as Beasts.

King's Cross Square Encounter Table

1. No encounter.
2. A pack of 2D6 Beasts (use the Brigand statistics on page 135 of *Hawkmoon*) leers and laughs at the characters.
3. A drunken Beast (Brigand statistics) attempts to brawl with or seduce (or both) one of the characters.
4. A girl fleeing a pack of Beasts runs into the characters and begs for their help.
5. A stiltwalker crosses the square, heedless of anyone who happens to be under its feet. Dodge tests at +60% or be crushed.
6. Roll again twice; both encounters happen at the same time.

The Hall of the Beasts

The Hall of the Beasts is the current centre of Huon's empire. It is a paltry thing compared to the palace he will one day build on this very site; it was a station for the silver trains that ran across the green fields of Granbretan before the war. The main entrance into the former train station is via King's Cross Square but there are any number of side doors and passageways if the characters want to sneak it. Inside, the grand terminus is being used as a feast-hall. Trestle tables groan under the weight of food, although the most popular meat on offer is human flesh.

There are over 1,000 warriors in this hall. Most are the same sort of savage brutes the characters encountered outside in the square but those who feast at the tables nearest the throne at the top of the hall are seasoned warriors. Most of those close to the King wear Mantis masks but there are also Serpents sitting close to him. One notable figure is John Holst, one of the Huon's chief warlords and an ambitious man. Holst will pay special attention to the characters. He is a gaunt man with a stern face; his hair is white despite his youth.

The Golden King

At the top of the hall is a throne of gold and sitting on it is a golden youth. Alone of all the people in this hall, he is unmasked and his naked face is preternaturally beautiful. He wears armour of jet and gold, adorned with the symbols of the Mantis. He carries a flame-lance in one hand as a sceptre. When he speaks, he speaks with a voice like rich music.

On The Sealing Of The Throne-Globe

According to the *Granbretan* supplement, official Dark Empire history states that the King was sealed into the throne-globe more than 2'000 years ago, during the war. Who, then, is the golden youth on the throne?

The simplest explanation is that the King-Emperor is actually manipulating his followers by using the youth as a figure-head. In the chaotic times before the foundation of the Dark Empire, before Huon convinced the people of Granbretan to regard him as a living god, he would have needed a better public face than the fish-bowl prison he dwells in. Therefore, the youth on the throne is a living mask for Huon, who is lurking in his throne-globe somewhere beneath King's Cross, a power behind his own throne.

Alternatively, the official histories could be lies. Perhaps Huon is the youth on the throne and the globe is still in his future. This is an excellent option to choose if the characters go along with Jarek Connolly's plot to kill Huon – if the characters mortally wound the youth on the throne, then he is dragged off by the Serpents and encased in the Throne Globe. When the characters return to the present, the King-Emperor would have a *personal* grudge against them!

Joyeuse's Petition

Joyeuse shoulders her way through the crowd until she is close to Huon, then casts *Sorcerer's Presence*. Attention immediately focuses on her and she hails Huon. *'My King – I bring a message that requires your personal attention*'.

Huon smiles warily, and gestures for Joyeuse (and the characters, if they are with Joyeuse) to follow him. His elite Mantis guards escort Joyeuse, the characters and Huon into a private chamber, which is richly decorated with loot from across Londra. Huon languidly chats to the characters and Joyeuse while he reads the message from Utherious. This chat can be about pretty much anything but it should be surreally chilling, like sharing a cigarette with a young Adolf Hitler.

The King-Emperor reads to the end of the letter, then turns to Joyeuse. '*And what, my dear, is your price for bringing this missive to me?'* He smiles and his eyes glitter like the reflective facets of an insect's eye.

'The White Tower, Majesty. I know how to activate it and control it' replies Joyeuse and Huon nods. '*Follow me'* he says.

Unless the characters act, then Huon brings them back out to the main hall. He returns to his throne and raises his hands. His beautiful voice carries like a silver trumpet to the back of the hall. '*Warriors of Granbretan! The hour of our triumph is at hand! Gather your forces, for tomorrow we march on the future!'*

Offhandly, he gestures at Joyeuse (and the characters, if they are with her). '*Take her*.' Elite Mantis guards surround Joyeuse. '*You know how to use the White Tower, you say? Good. The torturers will make you spill all the secrets we need to counteract Clapham's last advantage.'*

If the characters try fighting back against the Mantis guards, point out that there are dozens of Beasts in this hall, not to mention stilt-walkers and sorcerers. A direct attack is suicide. They can try to escape if they are very skilled or use the Crown of Chaos in a clever way but Joyeuse will be captured regardless of what the characters do.

Assassinating Huon

Characters who are trying to assassinate Huon have several opportunities to do so, ranging from '*long range flame-lance attack from the rafters of King's Cross*' to '*stabbing him when he escorts them to his private chamber*'. If the characters stall for too long, then Connolly's patience can run out and he can make a desperate attempt to rush through the crowd and kill the King.

If the characters are willing to use the Crown of Chaos, they might be able to create a big enough distraction to attack Huon.

If the characters attack Huon and fail to cause him a Major Wound within one round, then they have failed to mortally wound the King and they will be swarmed by elite Mantis guards. Even if they are successful, then they will be attacked by some of the guards, while the rest carry the King into the dungeons beneath King's Cross, to the hospice of the sorcerers.

Imprisoned Characters

It is likely that this section of the adventure will end with the characters being captured by King Huon's minions. Captured characters will be stripped of all their equipment, weapons and clothing, then marched into the dungeons and thrown into a cell. Joyeuse will be dragged off to another section of the dungeons; soon afterwards, the characters hear screaming… move onto *Prison Break*, below.

Characters knocked unconscious when fighting the guards or when trying to assassinate Huon will wake up later in the dungeon.

If the characters are not imprisoned, then they can run out of the hall and hide in the ruins of Londra.

The Battle of Lambent Flame

Having received a message from Utherious that the Wolves will not oppose his crossing of the Tayme, Huon marshals his forces. Gangs of rough Beasts lope towards the river, whooping and firing flame-lance bursts into the sky. All of central Londra is suddenly alive with dreams of conquest.

Using information extracted by torturing Joyeuse, the scientists of the Serpent Order project a jamming beam into Clapham, preventing the Kings from using the White Tower to co-ordinate the defence. Huon's armies cross the river in a flotilla of small boats, while elite Mantis strike teams cross under the river via the tunnels and join up with the Wolf forces, which turn on the Lions

and Unicorns. The Kings of Clapham are driven further south, to the very walls of their fortress.

The Iron Giant takes to the field, smashing through Huon's forces. The smaller stiltwalkers turn their guns on it but cannot penetrate its armour. For a few hours, it seems as though Huon's advance will be halted by the rampaging Giant, which threatens to retake the crossings of the Tayme. Huon's royal barge takes to the river and fires a single missile at the Giant. This missile is a relic from the wars and carries the awesome destructive power of the Lambent Flame. This weapon causes flesh to burn but leaves metal and stone intact. The Giant's pilot, one of the three Kings of Clapham, bursts into flames and the out-of-control giant staggers across the Tayme and smashes through the ruins of central Londra before collapsing, never to move again.

Prison Break

The characters and possibly Jarek Connolly, if he is still alive (but feel free to kill him off at any point) are imprisoned in the dungeons of the Hall of Beasts. Their cell is a rough brick-walled chamber with a single barred window high in one wall, which looks south over the rubble and conveniently allows them to glimpse some of the events of the battle described above. The only exit is an iron door with a small viewing window in it. There is a filthy iron pot in one corner.

There are three guards in the corridor outside the cell. As Huon needs all his able-bodied warriors to fight against the Kings of Clapham, those left in the palace are cripples, mutants or otherwise unworthy. Many of them have been stripped of their masks, ensuring that the poisons in the air of Londra will kill them in a few months. The three guards (named Edvar, Neari and Aidawn) are none too bright but they make up for their lack of brains with an excess of thuggish cruelty. They have short spears tipped with barbs that they use to poke prisoners. The guards have a folding table and a few chairs and play cards when they are not watching the battle through the narrow windon in the neighbouring (empty) cell.

Every so often, the characters hear Joyeuse's voice echoing down the corridors as she screams in pain. The guards have left a door at the end of the corridor open so they can hear the music of her torture.

It is up to the characters to work out a way to escape the cell. If they cannot think of anything, then they will be freed when the damaged Iron Giant collapses on the Hall of Beasts; the impact of its fall smashes the cell door open but the characters will still have to battle the three guards.

Rescuing Joyeuse

Once the characters have escaped their prison cell, they have to fight their way through the dungeons to Joyeuse. Fortunately, there are few guards left and they can follow the sound of screaming to the torture room where Joyeuse is being interrogated. The torture chamber was once a workshop for maintaining the trains and is filled with rusting machinery and oily chains. There is a pair of torturers 'working' on Joyeuse, as they extract from her the knowledge of how to jam the transmissions from the White Tower. The torturers communicate with the sorcerers on the bank of the Tayme using a steam-driven speaking tube.

Joyeuse has been injured by her ordeal. The extent of these injuries depends on how long it took the characters to rescue her:

Within a few hours of being captured: Joyeuse has been injured (1D4 points to all locations) but is otherwise unaffected. She can walk.
The night before the battle: Joyeuse has been severely injured (2D4 points to all locations) but is still alive. She will require medical treatment or healing before she can move under her own power but should survive.
During the battle: Joyeuse is on the brink of death and will require medical treatment before she can be moved. She is dying and will not survive more than a few hours.

Regardless of her condition, Joyeuse will beg the characters to bring her to the White Tower before Huon's forces destroy it.

The Battle of Lambent Flame

The characters can return under the Tayme via the tunnels once more, although they will have to sneak past the bands of masked warriors marching to war. Alternatively, there are many small boats on the north bank of the Tayme or they can cross over one of the bridges.

Despite the defeat of the Iron Giant, the battle is still raging on the south side of the river. Joyeuse will urge the characters onwards, towards the White Tower which lies to the south of the fortress of the two remaining Kings of Clapham. If they can get there before Huon, then they can use the Tower's communications system.

Retrieving Their Equipment

The majority of the characters' equipment has been thrown into a storeroom adjacent to the torture chamber and can be retrieved without any trouble.

However, if the characters have any weapons of Marvellous quality or better or the Crown of Chaos, then they have attracted the attention of John Holst, who is searching for some advantage before he leads his Hounds (Huon's reserve) into battle. The Beast lord is pawing through the characters' equipment, trying their swords for weight and balance or their flame-lances for accuracy. Importantly, if he finds the Crown of Chaos, then the characters will burst in on him just as he is examining it.

Holst is intrigued with the Crown and will place it on his own head and attune to its power unless the characters stop him. If the characters have not picked up weapons and armour, then they have little chance of beating Holst but they may be able to trick him. Holst is loyal to Huon but is highly ambitious and eager to find new weapons for their nascent empire.

Optionally, if the characters fail to stop Holst, then he could activate the dimension-travelling abilities of the Crown of Chaos and vanish, returning in the future as a recurring villain.

Crossing the battlefield is hazardous. Between the Tayme and the White Tower is more than two miles of rubble and ruin, where 10,000 men are fighting and dying for their kings. Roll or choose from the following encounters:

1. **The Field of the Dead:** The Kings of Clapham knew that an attack was coming from the north – even without the White Tower, Huon could not hide the mustering of his Beasts. The Kings of Clapham sent their armies to the banks of the river and serried ranks of Unicorn archers and flame-lancers waited for Huon to cross. What they did not know was that Utherious and his Wolves would betray them and the Wolves would turn on those ranks of archers and lancers. Hundreds of soldiers lie bleeding in the muddy banks of the bloody river. Some are dead but most are just dying – the Wolves know that the mutated insects on the river will lay eggs in open wounds and that a wounded man is just a dead man with unbearable agony ahead of him.

Nothing can be done for these unfortunates except giving them a quicker death but they will call out and claw at the characters as they pass.

2. **The Charge of the Beasts:** Huon's forces are forcing their way across the Clapham territory in a huge wedge, forcing their way through the dug-in defences. Characters making their way around the fringes of the battlefield may encounter Beast patrols (3D6 Beasts, using the statistics from page 136 of *Hawkmoon*).

3. **The Cornered Lion:** The Lions of Clapham are the elite forces of the south and they have a fortified position north of the castle of the kings – a tower on a hill, with flame-cannons. Anything coming close to the tower is blasted – however the tower commands the shortest approach to the White Tower. There are a dozen Lions in the tower. Huon's forces are holding back, waiting for the bombardment of Lambent Flame to kill everyone in the tower. The characters can try to sneak past the tower or storm it or distract the guards.

4. **Stiltwalker Patrol:** While Huon has only a few stiltwalkers, he has thrown all of them into this battle. These two-legged war machines stand taller than a building and are armed with twin flame-lances. They are the leading edge of Huon's war effort and will attempt to hunt down and destroy the characters if they detect them.

5. **The Clash of Kings:** The last stand of the Kings of Clapham takes place at their castle, which is a far more impressive structure than Huon's Hall of Beasts. It is an arcology, a self-contained city capable of supporting tens of thousands of people, like the fortifications of Nurnberg. The White Tower stands atop one spur of the arcology.

To climb the arcology requires a series of Athletics tests. Alternatively, the characters can steal one of the many ornithopters on landing platforms near the structure – the majority of the Clapham pilots were Wolves.

6. **Lambent Flame:** The Clapham arcology will never fall to siege or starvation but Huon has the Lambent

Flame, which he launches from his barge on the Tayme. The strange energy of the bombs will penetrate the wall and set all those inside the arcology on fire.

Characters caught at the edge of the Lambent Flame effect must make a Resilience test each round. Each time the test is failed, the character takes 1D4 damage to a random location. On a 4, the character has caught fire and takes one point of damage each round until the fire is extinguished.

The second King of Clapham burns with his throne.

The Lady of the White Tower

The White Tower is a beautiful building, all ivory and gold. Inside, it is like a cathedral, with every surface covered in baroque ornamentation. Outside, there is blood and bombs and suffering and chaos; inside, the air is cool, calm and there is the faintest sound of music. The tower's defensive spells can block the Lambent Flame, at least for a while.

There are two elite guards, one Lion and one Unicorn, at the door of the White Tower. These are the personal guards of the Queen of Clapham, the last of the three kings.

In the heart of the Tower stands the Queen of Clapham, surrounded by a dozen shimmering images that hang in the air around her. Each of them displays a different part of the battlefield and all of them show the impending defeat and destruction of her armies.

The Queen of Clapham

The Queen has no name, not anymore. She started on the streets of Londra with nothing and carved herself a throne and a queendom and the respect of her two fellow kings. She had nothing but ambition and cruelty and sacrificed all her soul to get as far as she did. She may be dressed in silks, wear a tiara of silver and behave like royalty but at heart she is still a vicious killer. Her role here was to co-ordinate the defence against Huon but the betrayal of the Wolves has doomed any hope of victory. At this point, all the Queen wants to do is survive by any means.

She will recognise Joyeuse as soon as she sees the scholar-thief – the Queen despises the scholar-thief and will be pleased to see the marks of torture upon her flesh. If the Queen realises what Joyeuse is trying to do, then she will threaten to cause the White Tower to self-destruct instead of letting Joyeuse send her message to the stars.

The characters can battle the Queen or bargain with her. They could offer her the Crown of Chaos as a way out or even offer to carry her soul instead of Joyeuse's into the future.

The Transmission

If the characters get Joyeuse to the control panel where the Queen was standing, then Joyeuse touches the crystalline instruments and activates the White Tower's communication systems. There is a pulse of white light that seems to well out of the walls and rise into the heavens. The word has been sent out to the scattered children of humanity, a desperate plea for them to return and save the world of the Tragic Millennium. The Tower is under fire and Joyeuse mutters that that may disrupt the signal, slowing it. It could take centuries to be heard, if ever.

Her life's work accomplished, Joyeuse sinks down to her knees, exhausted. She is willing to do whatever the characters wish to do – the alternative is dying here, when the Lambent Flame burns through the tower.

Joyeuse's Soul

As soon as Joyeuse dies, the spell that sent the characters back in time will end and they will be hurled back to the Lietzenburg Palace in Berlin.

If they press the Black Jewel to Joyeuse's forehead, it will steal her mind, killing her body and ending the spell. They can also drain the mind of the Queen of Clapham or the Crown of Chaos or even one of the other Player Characters.

Advancement: Six advancement rolls, five Fate Points if the characters rescue Joyeuse's soul.

To Serve the Balance

'And behind Ymryl, Arioch had grown to huge proportions. His body continued to writhe, growing larger and larger, but containing less and less substance. The face altered constantly now, from second to second, and she heard a faint voice calling: 'The balance! The balance! It sways! It bends! It melts! It is the doom of the gods! Oh, these puny creatures – these men…'

'And then Arioch was gone.'

— *The Champion of Garathorm*

On returning to the Lietzenburg Palace, the characters are trapped between Count Tierkreis and Taragorm, between Chaos and Law. Can they find the Equilibrium?

The time-winds howl, picking up the characters and sending them tumbling through the Multiverse. Like awakening from a dream, the familiar surroundings of Tierkreis' study materialise around them. The characters have returned to the present only a few minutes after they left.

Taragorm has brought more guards in to secure the laboratory – there are now two Beasts present per Player Character. Lady Phora and Tierkreis are still cowering where they were when the characters departed. Taragorm is standing by a bank of instruments, some of which were present in the laboratory all along, others the Master of Time brought with him from Londra.

'*Welcome back'* intones Taragorm as his mask chimes Temporal Antipathies once more, '*the Count is a better sorcerer than I suspected. Perhaps we shall be generous to him and imprison him in the same Ivory Tower where we dissect Joyeuse's mind. He can listen to his obsession being torn apart by the Mentality Machines! Speaking of which – where is the Black Jewel? Baran Kalan worries so much about his little trinkets and I could not stand to lose it.'*

During this speech, Tierkreis is hyperventilating. His eyes flicker back and forth between Taragorm, Lady Phora and the characters.

Taragorm gestures to a table. *'The jewel, please.'* The room is suddenly filled with the whine of charging flame-lances as the Beasts ready their weapons.

Secrets of the Player Characters

So, how do the characters get out of this one?

If they give the Black Jewel to Taragorm, then Tierkreis lunges forward and tries to snatch it. If the characters stop the Count, then Taragorm takes the Jewel and likely has the characters executed. At best, they will be captured and brought back to Granbretan or to the parallel Londra, if the campaign is taking place after the war.

If the characters give the Black Jewel to Tierkreis or let him snatch the Jewel from Taragorm, then he presses it to Phora's head with one hand while he stabs her with a concealed knife in the other. *'Blood and souls for my lord Arioch'* he screams. If Joyeuse's mind was actually in the Jewel, move onto The Summoning of Arioch, below.

If the characters place the Jewel on Phora themselves, then the mind in the Jewel (if any) is transferred into her empty body. Use the skills and INT/POW of the mind in the Jewel. Who is in the Jewel?

- **Joyeuse:** Joyeuse blinks when she finds herself in a healthier version of her own body. She waits for the characters to give her a clue as to how to proceed but she will fight if she has to.
- **The Queen of Clapham:** The Queen stretches and looks for the nearest weapon. She is a vicious fighter.
- **Chaos:** If the essence of the Crown of Chaos is placed in Phora's body, then she can access all the powers of the Crown. Loosing the Chaos-spirit on Europe is better than loosing Arioch himself but she is still a dangerous supernatural entity.
- **Someone Else, like Jana of Garathorm:** It is up to the Games Master how the character responds.
- **Nothing:** Phora does not have much of a mind – but if the Black Jewel is pressed to her forehead, then that little fragment of consciousness is drawn out and into the gem. It can be returned by placing the jewel back at her forehead.

Taragorm's Escape
If the Dark Empire forces in the Lietzenburg Palace are overcome, then Taragorm can use his sorcery to flee, casting the *Time-Space Jump* spell to teleport back to the Palace of Time instantaneously.

The Summoning of Arioch
If Tierkreis is able to sacrifice Phora to his patron Arioch, then a storm blows suddenly across Berlin. Something begins to materialise in the space where the time machine was, a huge figure, nine feet tall and winged, with a constantly changing face. It screams in triumph – or pain. The Beasts fire their flame-lances at it but the monster is unaffected by the gouts of flame.

If it was Joyeuse's soul in the gem, then the combination of her psychic energy and the obsession of Count Tierkreis is enough to bring Arioch through the dimensional barriers and the demon manifests fully in the world. The ensuing chaos will give the characters a chance to escape but they have released something terrible into Europe.

If it was not Joyeuse's soul in the gem, then Arioch cannot manifest fully. The result is agonisingly painful – for the demon. It enters partially into this world but cannot penetrate the dimensional barriers. Arioch roars so loudly that every window in Berlin shatters and it screams '*Betrayed! Betrayed! That was not the soul I thirsted for! The way is shut!*' It vanishes in a soundless psychic explosion.

The Dark Empire flee the scene as Arioch manifests. The characters can do likewise.

Tierkreis, on the brink of madness from the start of the scenario, succumbs completely. He will be a madman living alone in his palace, muttering about how he will bring back science and wisdom to Europe with Arioch's guide, just as soon as he finds Joyeuse's soul…

Aftermath
By the end of this last battle in Berlin, Tierkreis will be either dead or mad and the final fate of Joyeuse will have been discovered by the characters.

The Warrior in Jet and Gold
Once the dust has settled in Berlin, the Warrior appears and contacts the characters. If they failed to stop Arioch, then his message is a dire one. '*I had hoped to prevent this. The Balance is a delicate thing and when it shifts, bloodshed follows. Arioch is here now and he is very powerful, perhaps even as powerful as the Dark Empire. The clash between Law and Chaos will be incredibly destructive.*

'We cannot stop it but by the Runestaff, we can try to avert as much suffering as possible.'

If the characters have the Crown of Chaos, then the Warrior can ask for it, to be used as a weapon against Arioch (or optionally send the characters off on a Multiverse-hopping quest to find a way to banish Arioch).

If the characters were able to stop Arioch from being summoned, then the Warrior shows up to congratulate them. *'The Balance has been preserved, for the moment. We have not traded one evil for another and in the infinite permutations of reality that orbit around the Runestaff, perhaps we may yet find the one that leads to justice. You have not given yourselves to Law or to Chaos and for that I salute you as heroes and friends!'*

The Signal
What of the signal Joyeuse sent? Are the scattered children of humanity listening or has Tragic Europe been left to its fate?

Joyeuse's Legacy
At the very least, the characters can take the codex they obtained in Carpathia all those weeks ago from the Lietzenburg. The book is enciphered but with work they can decode it and learn of the locations of other treasure vaults and secrets of the past.

If the characters were able to rescue Joyeuse in some form, such as reincarnated in Lady Phora's body, then they have a treasure much more valuable than anything in Soryandum or Londra. Joyeuse remembers a time before the Earth grew whimsical and strange, before man forgot all his artistry and science. With the characters' help, perhaps she can bring it back once more…

Friends & Foes

Dramatis Personae

The Non-Player Characters from Pages 4-8.

Jarek (Veteran)

Characteristics: STR 13, CON 16, SIZ 13, INT 12, POW14, DEX 11, CHA 9

Skills: Acrobatics 17% (5%), Athletics 61% (49%), Boating 16%, Dodge 48% (36%), Driving 19%, Evaluate 37%, First Aid 42%, Influence 49%, Language (Eirish) 62%, Language (German) 22%, Lore (Animal) 12%, Lore (Eire) 12%, Lore (Plant) 12%, Lore (World) 32%, Perception 71%, Persistence 53%, Resilience 67%, Riding 30% (18%), Sing 9%, Sleight 51% (39%), Stealth 63% (51%), Streetwise 22%, Survival 56%, Throwing 11%, Tracking 52%, Unarmed 43% (31%).

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	1/5
3-4	Left Leg	1/5
5-6	Abdomen	5/6
7-14	Chest	5/7
15-16	Right Arm	5/4
17-18	Left Arm	5/4
19-20	Head	–/5

Exquisite Chain Shirt (Nimble x 2): –12%

Weapons

Type	*Weapon Skill*	*Damage / AP*
Dagger	53% (41%)	1D4+1+1D2 / 4
Longbow	51% (39%)	2D8 / 2

Special Rules: *Combat Actions:* 2, *Strike Rank:* +11, *Damage Modifier:* +1D2, *Movement:* 4m

Equipment: Dagger, Exquisite Chain Shirt.

Fate Points: 3

Joyeuse (Master)

Characteristics: STR 14, CON 16, SIZ 10, INT 20, POW 15, DEX 16, CHA 16

Skills: Acrobatics 46% (35%), Athletics 60% (50%), Boating 14%, Dodge 45% (35%), Driving 25%, Evaluate 50%, First Aid 20%, Flame-Lance 61% (51%), Influence 56%, Language (English) 30%, Language (French) 100%, Lore (Animal) 20%, Lore (History) 90%, Lore (Parye) 20%, Lore (Plant) 20%, Lore (World) 45%, Martial Arts 46%, Mechanisms 76% (66%), Perception 65%, Persistence 71%, Play Instrument (Harp) 36%, Resilience 76%, Riding 71% (61%), Sing 16%, Sleight 46% (36%), Stealth 66% (56%), Throwing 16% (6%), Unarmed 14% (4%).

Sorcery: Glow 35% (25%), Insight 35% (25%), Jamming 35% (25%), Sense Sorcery 35% (25%), Skin of Life 35% (25%), Sorcerer's Focus 35% (25%), Sorcerer's Presence 35% (25%), Treat Wounds 35% (25%).

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	6/5
3-4	Left Leg	6/5
5-6	Abdomen	6/6
7-14	Chest	6/7
15-16	Right Arm	6/4
17-18	Left Arm	6/4
19-20	Head	6/5

Joyeuse's Custom Combat Suit: -10%

Weapons

Type	*Weapon Skill*	*Damage / AP*
Rapier	65% (55%)	1D8 / 3
Hand Flamer	61% (51%)	2D6/1D3 / 2

Special Rules: *Combat Actions:* 3, *Strike Rank:* +18, *Damage Modifier:* +0, *Movement:* 4m

Equipment: Rapier, Hand Flamer, Ancient Combat Suit (+20% to Stealth), Sorcerer's Trappings.

Legendary Abilities: Disease Immunity, Poison Immunity

Fate Points: 5

Phora (Novice)

Characteristics: STR 14, CON 16, SIZ 10, INT 8, POW 3, DEX 16, CHA 16

Skills: Acrobatics 16%, Athletics 30%, Boating 10%, Courtesy 54%, Dodge 21%, Driving 13%, Engineering 8%, Evaluate 8%, First Aid 8%, Influence

36%, Language (German) 88%, Lore (Animal) 8%, Lore (Berlin) 8%, Lore (Plant) 8%, Lore (World) 18%, Perception 46%, Persistence 49%, Play Instrument (Harp) 16%, Resilience 49%, Riding 39%, Sing 16%, Sleight 16%, Stealth 61%, Throwing 16%, Unarmed 14%.

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	–/5
3-4	Left Leg	–/5
5-6	Abdomen	–/6
7-14	Chest	–/7
15-16	Right Arm	–/4
17-18	Left Arm	–/4
19-20	Head	–/5

Weapons

Type	*Weapon Skill*	*Damage / AP*
Dagger	40%	1D4+1 / 4
Rapier	50%	1D8 / 3

Special Rules: *Combat Actions:* 3, *Strike Rank:* +12, *Damage Modifier:* None, *Movement:* 4m
Equipment: Fine Clothing.

Tierkreis (Veteran)

Characteristics: STR 8, CON 5, SIZ 10, INT 17, POW17, DEX 13, CHA 11
Skills: Acrobatics 13%, Athletics 21%, Boating 8%, Dodge 13%, Driving 27%, Engineering 47%, Evaluate 28%, First Aid 17%, Healing 17%, Influence 31%, Language (English) 37%, Language (German) 97%, Lore (Animal) 17%, Lore (History) 77%, Lore (Nurnberg) 17%, Lore (Plant) 17%, Lore (World) 32%, Perception 64%, Persistence 63%, Resilience 52%, Riding 30%, Sing 11%, Sleight 13%, Stealth 28%, Throwing 13%, Unarmed 8%.

Sorcery: Dimensional Scan 34%, Imbue Artefact 34%, Insight 34%, Neutralise Magic 44%, Sorcerer's Focus 64%, Sorcerer's Presence 34%, Time Crystal 34%, Treat Wounds 44%. He also has access to a library of Codices, giving him many more spells.

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	–/3
3-4	Left Leg	–/3
5-6	Abdomen	–/4
7-14	Chest	–/5
15-16	Right Arm	–/2
17-18	Left Arm	–/2
19-20	Head	–/3

Weapons

Type	*Weapon Skill*	*Damage / AP*
Dagger	36%	1D4+1–1D2 / 4
Rapier	36%	1D8–1D2 / 3

Special Rules:*Combat Actions:* 3, *Strike Rank:* +15, *Damage Modifier:* –1D2, *Movement:* 4m
Equipment: Dagger, Sorcerer's Trappings.
Fate Points: 3

The Honour of Count Tierkreis

The Non-Player Characters from Pages 9-15.

Fritz (Novice)

Characteristics: STR 12, CON 13, SIZ 14, INT 12, POW10, DEX 10, CHA 13
Skills: Acrobatics 10%, Artillery 22%, Athletics 32%, Courtesy 35%, Dodge 36%, Driving 20%, Evaluate 12%, First Aid 12%, Influence 43%, Language (German) 92%, Lore (Berlin) 12%, Lore (Military Tactics) 22%, Perception 32%, Persistence 53%, Resilience 58%, Riding 35%, Signalling 12%, Sleight 10%, Stealth 21%, Unarmed 17%.

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	–/6
3-4	Left Leg	–/6
5-6	Abdomen	–/7
7-14	Chest	–/8
15-16	Right Arm	–/5
17-18	Left Arm	–/5
19-20	Head	–/6

Weapons

Type	*Weapon Skill*	*Damage / AP*
Rapier	67%	1D8+1D2 / 3
Dagger	57%	1D4+1+1D2 / 4
Spear	52%	1D10+1D2 / 2

Special Rules: *Combat Actions:* 2, *Strike Rank:* +11, *Damage Modifier:* +1D2, *Movement:* 4m
Equipment: Rapier, Dagger, Fine Clothing, 50 silvers.

Gerard (Veteran)

Characteristics: STR 9, CON 10, SIZ 11, INT 8, POW10, DEX 8, CHA 12
Skills: Athletics 27%%, Courtesy 50%, Dance 38%, Dodge 17%, Influence 47%, Language (German) 88%, Lore (Berlin) 58%, Perception 28%, Persistence 52%, Resilience 50%, Sleight 13%, Stealth 22%, Unarmed 9%.

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	–/5
3-4	Left Leg	–/5
5-6	Abdomen	–/6
7-14	Chest	–/7
15-16	Right Arm	–/4
17-18	Left Arm	–/4
19-20	Head	–/5

Weapons

Type	*Weapon Skill*	*Damage / AP*
Rapier	47%	1D8–D2 / 3

Special Rules: *Combat Actions:* 2, *Strike Rank:* +8, *Damage Modifier:* –1D2, *Movement:* 4m
Equipment: Rapier, Fine Clothes, 350 silvers.

Handred the Bastard (Novice)

Characteristics: STR 15, CON 15, SIZ 15, INT 10, POW6, DEX 10, CHA 6
Skills: Athletics 60% (54%), Craft (Blacksmith) 30%, Dodge 35% (29%), Language (German) 80%, Lore (Animal) 10%, Lore (Berlin) 10%, Lore (Criminal Gangs) 10%, Lore (World) 20%, Perception 41%, Persistence 42%, Resilience 61%, Sleight 10% (4%), Stealth 40% (34%), Streetwise 56%, Unarmed 35% (29%).

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	1/6
3-4	Left Leg	1/6
5-6	Abdomen	2/7
7-14	Chest	2/8
15-16	Right Arm	–/5
17-18	Left Arm	–/5
19-20	Head	–/6

Leather Hauberk, Trews: –6%

Weapons

Type	*Weapon Skill*	*Damage / AP*
Club	45% (39%)	1D6+1D2 / 2
Shortsword	45% (39%)	1D6+1D2 / 3

Special Rules: *Combat Actions:* 2, *Strike Rank:* +10, *Damage Modifier:* +1D2, *Movement:* 4m
Equipment: Leather Hauberk & Trews, Club, Shortsword, 50 silvers.

Thugs

Characteristics: STR 12, CON 10, SIZ 10, INT 8, POW8, DEX 11, CHA 9
Skills: Athletics 23% (21%), Dodge 21% (19%), Language (German) 78%, Perception 16%, Persistence 47%, Resilience 58%, Stealth 36% (34%), Streetwise 36%, Unarmed 42% (40%).

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	1/5
3-4	Left Leg	1/5
5-6	Abdomen	–/6
7-14	Chest	–/7
15-16	Right Arm	–/4
17-18	Left Arm	–/4
19-20	Head	–/5

Leather Trews: –2% Skill Penalty

Weapons

Type	*Weapon Skill*	*Damage / AP*
Dagger	43% (41%)	1D4+1 / 4
Club	43% (41%)	1D6 / 2

Special Rules: *Combat Actions:* 2, *Strike Rank:* +10, *Damage Modifier:* None, *Movement:* 4m
Equipment: Dagger, Club, Leather Trews, 25 Silvers

Kristoff (Novice)

Characteristics: STR 10, CON 12, SIZ 10, INT 12, POW10, DEX 14, CHA 7
Skills: Athletics 24%, Dodge 17%, Flame-Lance 46%, Language (English) 20%, Language (German) 80%, Perception 36%, Persistence 47%, Resilience 57%, Sleight 54%, Stealth 59%, Streetwise 22%, Unarmed 30%.

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	–/5
3-4	Left Leg	–/5
5-6	Abdomen	–/6
7-14	Chest	–/7
15-16	Right Arm	–/4
17-18	Left Arm	–/4
19-20	Head	–/5

Weapons

Type	*Weapon Skill*	*Damage / AP*
Dagger	66%	1D4+1–1D2 / 4
Flame-Lance	56%	2D8/1D4 / 2

Special Rules: *Combat Actions:* 3, *Strike Rank:* +13, *Damage Modifier:* –1D2, *Movement:* 4m
Equipment: Flame-Lance, Dagger, 100 silvers.

Sir Reinhardt (Veteran)

Characteristics: STR 14, CON 12, SIZ 14, INT 10, POW10, DEX 11, CHA 14
Skills: Athletics 30% (24%), Courtesy 34%, Dodge 42% (36%), Influence 39%, Language (German) 90%, Lore (Military Tactics) 30%, Oratory 34%, Perception 55%, Persistence 54%, Resilience 57%, Riding 61% (56%), Stealth 12% (6%), Unarmed 14% (8%).

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	1/6
3-4	Left Leg	1/6
5-6	Abdomen	1/7
7-14	Chest	1/8
15-16	Right Arm	1/5
17-18	Left Arm	1/5
19-20	Head	–/6

Leather Shirt, Trews: –6% Skill Penalty

Weapons

Type	*Weapon Skill*	*Damage / AP*
Greater Rapier (Warriors)	75% (69%)	1D8+1D2 / 3
Dagger	70% (64%)	1D4+1+1D2 / 4
Target Shield	35% (29%)	1D6+1D2 / 8
Lance	45% (39%)	1D10+2+1D2 / 2

Special Rules: *Combat Actions:* 2, *Strike Rank:* +11, *Damage Modifier:* +1D2, *Movement:* 4m
Equipment: Leather Armour, Greater Rapier, Dagger, 300 silvers

The Lady in the Chapel

The Non-Player Characters from Pages 16-31.

Duke Conrad (Veteran)

Characteristics: STR 5, CON 3, SIZ 8, INT 22, POW 18, DEX 6, CHA 13
Skills: Acrobatics 6%, Athletics 11%, Boating 5%, Dodge 7%, Driving 18%, Engineering 40%, Evaluate 25%, First Aid 20%, Healing 40%, Influence 20%, Language (Carpathian) 102%, Language (English) 22%, Language (German) 22%, Lore (Animal) 42%, Lore (Biology) 60%, Lore (History) 70%, Lore (Plant) 30%, Lore (Trascau) 30%, Lore (World) 32%, Perception 52%, Persistence 71%, Resilience 51, Riding 34%, Sing 13%, Sleight 6%, Stealth 13%, Throwing 6%, Unarmed 5%.

Sorcery: Guide Machine 50%, Imbue Artefact 70%, Living Armour 40%, Mutate 40%, Poison 60%, Psychic Projection 40%, Regenerate 40%, Sorcerer's Focus 60%, Treat Wounds 70%

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	–/3
3-4	Left Leg	–/3
5-6	Abdomen	–/4
7-14	Chest	–/5
15-16	Right Arm	–/2
17-18	Left Arm	–/2
19-20	Head	–/3

Special Rules: *Combat Actions:* 1, *Strike Rank:* +14, *Damage Modifier:* –1D4, *Movement:* 2m
Equipment: Sorcerer's Trappings

Holferth (Seasoned)

Characteristics: STR 13, CON 15, SIZ 12, INT 16, POW 14, DEX 10, CHA 15
Skills: Athletics 23% (15%), Dodge 48% (40%), Evaluate 26%, First Aid 36%, Influence 55%, Language (English) 86%, Language (Ferret) 46%, Language (German) 16%, Lore (History) 36%, Lore (Philosophy) 16%, Lore (World) 36%, Mechanisms 46% (38%), Perception 50%, Persistence 69%, Resilience 69%, Riding 44% (36%), Sleight 20% (12%), Stealth 47% (39%), Streetwise 29%, Unarmed 33% (25%).

Sorcery: Blasting 30% (22%), Boost 30% (22%), Darksight 30% (22%), Insight 30% (22%), Sorcerer's Focus 30% (22%), Vision Projection 30% (22%).

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	3/6
3-4	Left Leg	3/6
5-6	Abdomen	3/7
7-14	Chest	3/8
15-16	Right Arm	3/5
17-18	Left Arm	3/5
19-20	Head	3/6

Light Granbretanian Armour: –8%

Weapons

Type	*Weapon Skill*	*Damage / AP*
Greater Warsword (Warriors)	68% (53%)	1D8 / 4
Target Shield	63% (55%)	1D6 / 8
Flame-Lance	50% (42%)	2D8/1D4 / 2

Special Rules: *Combat Actions:* 2, *Strike Rank:* +13, *Damage Modifier:* None, *Movement:* 4m
Equipment: Light Granbretanian Armour, Sorcerer's Trappings, Greater Warsword, Target Shield, Flame-Lance, Flame-Lance Charger, Two Flame-Lance tips, 2500 silvers
Legendary Abilities: Madness of Granbretan

Karak the Giant (Novice)

Characteristics: STR 20, CON 14, SIZ 20, INT 5, POW 6, DEX 6, CHA 10
Skills: Athletics 36%, Dodge 16%, Language (Carpathian) 55%, Perception 36%, Persistence 46%, Resilience 50%, Unarmed 30%.

Giant Hit Locations

D20	Hit Location	AP/HP
1-2	Right Leg	–/7
3-4	Left Leg	–/7
5-7	Abdomen	–/8
8-10	Chest	–/9
11-13	Right Arm	–/6
14-16	Left Arm	–/6
17-20	Head	–/7

Weapons

Type	*Weapon Skill*	*Damage/AP*
Club	46%	1D6 / 2

Special Rules: *Combat Actions:* 1, *Strike Rank:* +5, *Damage Modifier:* +1D6, *Movement:* 4m
Equipment: Great Big Club

Outlaws (Novice)

Characteristics: STR 13, CON 10, SIZ 11, INT 8, POW 9, DEX 10, CHA 8
Skills: Athletics 38% (32%), Dodge 49% (41%), Language (Carpathian) 68%, Perception 17%, Persistence 57%, Resilience 59%, Stealth 44% (38%), Survival 47%, Unarmed 33% (27%).

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	1/5
3-4	Left Leg	1/5
5-6	Abdomen	1/6
7-14	Chest	1/7
15-16	Right Arm	1/4
17-18	Left Arm	1/4
19-20	Head	–/5

Leather Trews, Shirt: –6% Skill Penalty

Weapons

Type	*Weapon Skill*	*Damage / AP*
Battleaxe	63% (57%)	1D6+2 / 3

Special Rules: *Combat Actions:* 2, *Strike Rank:* +9, *Damage Modifier:* None, *Movement:* 4m
Equipment: Battleaxe, Leather Trews and Shirt, 100 silvers.

Rigo (Seasoned)

Characteristics: STR 9, CON 13, SIZ 5, INT 12, POW 10, DEX 12, CHA 10
Skills: Acrobatics 47%, Athletics 55%, Dodge 47%, Language (Carpathian) 72%, Language (German) 12%, Mechanisms 44%, Perception 42%, Persistence 65%, Resilience 58%, Riding 32%, Sleight 17%, Stealth 57%, Survival 32%, Unarmed 9%.

Sorcery: Glow 22%, Phantom Sight 22%

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	–/4
3-4	Left Leg	–/4
5-6	Abdomen	–/5
7-14	Chest	–/6
15-16	Right Arm	–/3
17-18	Left Arm	–/3
19-20	Head	–/4

Weapons

Type	*Weapon Skill*	*Damage / AP*
Dagger	46%	1D4+1–1D4 / 4
Greater Light Crossbow (Warriors)	42%	2D6 / 2

Rigo carries six crossbow bolts which have Magnitude 5 *Ignite* spells imbued into them. Anything struck by one of these crossbow bolts suffers an additional 5 points of fire damage.

Special Rules: *Combat Actions:* 2, *Strike Rank:* +12, *Damage Modifier:* –1D4, *Movement:* 4m
Equipment: Dagger, Greater Light Crossbow, six explosive bolts

The Demon in the Crystal

The Non-Player Characters from Pages 32-47.

Sir Bernhard Blendker (Seasoned)

Characteristics: STR 15, CON 10, SIZ 16, INT 8, POW 8, DEX 9, CHA 12
Skills: Athletics 59% (38%), Courtesy 30%, Dodge 40% (12%), Influence 37%, Language (French) 20%, Language (German) 88%, Lore (Every Pub Between Berlin and Paris) 40%, Lore (Military Tactics) 18%, Perception 16%, Persistence 50%, Resilience 68%, Riding 62% (36%), Stealth 9% (0%), Unarmed 30% (2%)

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	6/5
3-4	Left Leg	6/5
5-6	Abdomen	6/6
7-14	Chest	6/7
15-16	Right Arm	6/4
17-18	Left Arm	6/4
19-20	Head	6/5

Exquisite Plate Suit (Nimble x 2): –28%

Weapons

Type	*Weapon Skill*	*Damage / AP*
Rapier	10% (0%)	1D8 / 3
Warsword	35% (8%)	1D8 / 4
Shield	70% (42%)	1D6 / 8
Greater Lance (Penetrating)	80% (52%)	1D10+2 / 2

Special Rules: *Combat Actions:* 2, *Strike Rank:* +9, *Damage Modifier:* +1D4, *Movement:* 4m
Equipment: Exquisite Plate Suit, Greater Lance, Rapier, Warsword, Target Shield, 300 silvers.

Barab (Seasoned)

Characteristics: STR 14, CON 12, SIZ 12, INT 10, POW 13, DEX 10, CHA 14

Skills: Athletics 24% (0%), Courtesy 34%, Dodge 28% (0%), Language (English) 80%, Language (French) 10%, Language (Hound) 10%, Perception 38%, Persistence 57%, Resilience 55%, Riding 78% (44%), Stealth 13% (0%), Tracking 30%, Unarmed 14% (0%).

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	6/5
3-4	Left Leg	6/5
5-6	Abdomen	6/6
7-14	Chest	6/7
15-16	Right Arm	6/4
17-18	Left Arm	6/4
19-20	Head	6/5

Standard Granbretanian Armour: –35%

Weapons

Type	*Weapon Skill*	*Damage / AP*
Target Shield	69% (34%)	1D6 / 8
Warsword	79% (44%)	1D8 / 4
Exquisite Lance (Warriors x2)	79% (44%)	1D10+2 / 2

Special Rules: *Combat Actions:* 2, *Strike Rank:* +10, *Damage Modifier:* +1D2, *Movement:* 4m

Equipment: Standard Granbretanian Armour, Exquisite Lance

Legendary Abilities: Madness of Granbretan

Sir Caz (Veteran)

Characteristics: STR 15, CON 13, SIZ 13, INT 10, POW13, DEX 13, CHA 9

Skills: Artillery 42%, Athletics 28% (7%), Dodge 42% (21%), Language (French) 80%, Lore (tactics) 50%, Lore (World) 30%, Perception 49%, Persistence 48%, Resilience 67%, Riding 56% (38%), Signalling 10%, Stealth 24% (3%), Streetwise 21%, Unarmed 15% (0%).

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	5/6
3-4	Left Leg	5/6
5-6	Abdomen	5/7
7-14	Chest	5/8
15-16	Right Arm	5/5
17-18	Left Arm	5/5
19-20	Head	5/6

Exquisite Chain Mail (Nimble x 2): –21%

Weapons

Type	*Weapon Skill*	*Damage / AP*
Target Shield	103% (82%)	1D6 / 8
Warsword	73% (52%)	1D8 / 4
Exquisite Lance (Warriors, Keen)	93% (72%)	1D10+3 / 2

Special Rules: *Combat Actions:* 3, *Strike Rank:* +12, *Damage Modifier:* +1D2, *Movement:* 4m

Equipment: Exquisite Chain Mail, Exquisite Lance

Consthus (Seasoned)

Characteristics: STR 10, CON 12, SIZ 10, INT 13, POW 16, DEX 15, CHA 10

Skills: Athletics 25% (0%), Courtesy 33%, Dodge 45% (10%), Language (English) 93%, Language (Fly) 33%, Language (French) 13%, Perception 54%, Persistence 56%, Resilience 68%, Riding 68% (45%), Stealth 20% (0%), Unarmed 10% (0%).

Sorcery: Poison 50%, Imbue Artefact 30%

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	6/5
3-4	Left Leg	6/5
5-6	Abdomen	6/6
7-14	Chest	6/7
15-16	Right Arm	6/4
17-18	Left Arm	6/4
19-20	Head	6/5

Standard Granbretanian Armour: –35%

Weapons

Type	*Weapon Skill*	*Damage / AP*
Shield	55% (20%)	1D6 / 8
Dagger	50% (15%)	1D4+1 / 4
Lance	65% (30%)	1D10+2 / 2

Consthus' lance can spray a cloud of poison at a single foe within 15 feet. This poison has POT 50 and reduces the target's DEX by 10 if a Resilience test is failed.

Special Rules: *Combat Actions:* 3, *Strike Rank:* +13, *Damage Modifier:* None, *Movement:* 4m
Equipment: Standard Granbretanian Armour, Poisoned Lance
Legendary Abilities: Madness of Granbretan

Sir Daelis (Master)

Characteristics: STR 16, CON 15, SIZ 18, INT 10, POW 12, DEX 10, CHA 6
Skills: Athletics 45% (17%), Dodge 35% (7%), Language (French) 80%, Lore (tactics) 60%, Perception 22%, Persistence 58%, Resilience 72%, Riding 77% (59%), Streetwise 18%, Unarmed 16% (0%).

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	6/7
3-4	Left Leg	6/7
5-6	Abdomen	6/8
7-14	Chest	6/9
15-16	Right Arm	6/6
17-18	Left Arm	6/6
19-20	Head	6/7

Exquisite Plate Armour (Nimble x 2): –28%

Weapons

Type	*Weapon Skill*	*Damage / AP*
Target Shield	115% (87%)	1D6 / 8
Exquisite Lance (Keen x2)	115% (87%)	1D10+4 / 2
Greater Warsword (Keen)	100% (72%)	1D8+1 / 4

Special Rules: *Combat Actions:* 2, *Strike Rank:* +10, *Damage Modifier:* +1D4, *Movement:* 4m
Equipment: Exquisite Plate Armour, Greater Warsword

Guildmaster Falco (Veteran)

Characteristics: STR 8, CON 10, SIZ 8, INT 15, POW 16, DEX 10, CHA 10
Skills: Artistic Expression 26%, Athletics 18%, Craft (alchemy) 55%, Dodge 12%, Evaluate 30%, First Aid 45%, Influence 80%, Language (French) 85%, Lore (alchemy) 65%, Lore (Parye) 15%, Lore (Plant) 65%, Lore (World) 30%, Perception 41%, Persistence 61%, Resilience 56%, Sleight, 20% Stealth 27%, Streetwise 56%, Unarmed 8%.

Sorcery: Sorcerer's Focus 31%, Sorcerer's Presence 40%, Treat Wounds 31%.

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	–/4
3-4	Left Leg	–/4
5-6	Abdomen	–/5
7-14	Chest	–/6
15-16	Right Arm	–/3
17-18	Left Arm	–/3
19-20	Head	–/4

Weapons

None.

Special Rules: *Combat Actions:* 2, *Strike Rank:* +13, *Damage Modifier:* –1D2, *Movement:* 4m
Equipment: Sorcerer's Trappings, ten healing potions (1D6 hits each).

Sir Faris (Master)

Characteristics: STR 15, CON 16, SIZ 16, INT 8, POW 12, DEX 10, CHA 14
Skills: Athletics 60% (25%), Courtesy 32%, Dance 20%, Dodge 9% (0%), Language (French) 88%, Perception 40%, Persistence 56%, Resilience 58%, Riding 107% (75%), Unarmed 45% (10%).

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	7/5
3-4	Left Leg	7/5
5-6	Abdomen	7/6
7-14	Chest	7/7
15-16	Right Arm	7/4
17-18	Left Arm	7/4
19-20	Head	7/5

Exquisite Plate Mail (Bulwark, Nimble): –35%

Weapons

Type	*Weapon Skill*	*Damage / AP*
Target Shield	110% (75%)	1D6 / 8
Warsword	110% (75%)	1D8 / 4
Greater Lance (Keen)	105% (70%)	1D10+3 / 2

Special Rules: *Combat Actions:* 2, *Strike Rank:* +9, *Damage Modifier:* +1D4, *Movement:* 4m
Equipment: Exquisite Plate Mail, Greater Lance, 300 silvers.
Legendary Abilities: Jouster (see *Hawkmoon*, page 103)

Hugh (Veteran)

Characteristics: STR 16, CON 16, SIZ 17, INT 10, POW 12, DEX 10, CHA 14
Skills: Athletics 56% (21%), Dodge 28% (0%), Language (English) 90%, Language (French) 10%, Language (Wolf) 30%, Perception 32%, Persistence 56%, Resilience 89%, Riding 77% (42%), Stealth 8% (0%), Survival 22%, Unarmed 36% (1%).

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	6/7
3-4	Left Leg	6/7
5-6	Abdomen	6/8
7-14	Chest	6/9
15-16	Right Arm	6/5
17-18	Left Arm	6/5
19-20	Head	6/6

Standard Granbretanian Armour: –35%

Weapons

Type	*Weapon Skill*	*Damage / AP*
Great Sword	81% (46%)	2D8 / 4
Target Shield	96% (61%)	1D6 / 8
Exquisite Lance (Warrior's Keen)	103% (66%)	1D10+3 / 2

Special Rules: *Combat Actions:* 2, *Strike Rank:* +10, *Damage Modifier:* +1D4, *Movement:* 4m
Equipment: Standard Granbretanian Armour, Exquisite Lance, 1000 silver.

Sir Hugh rides a D-Horse (see *Granbretan,* page 69). Notably, this beast has a Damage Modifier of +2D6.

Melee Contestant (Novice)

Characteristics: STR 12, CON 10, SIZ 10, INT 10, POW 10, DEX 11, CHA 11
Skills: Athletics 28% (18%), Dodge 30% (20%), Language (French) 80%, Perception 35%, Persistence 51%, Resilience 50%, Riding 21% (11%), Stealth 26% (16%), Streetwise 31%, Unarmed 22% (12%).

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	1/6
3-4	Left Leg	1/6
5-6	Abdomen	2/7
7-14	Chest	2/8
15-16	Right Arm	1/5
17-18	Left Arm	1/5
19-20	Head	2/6

Leather Armour: –10% Skill Penalty

Weapons

Type	*Weapon Skill*	*Damage / AP*
Warsword	40% (30%)	1D8 / 3
Shield	50% (40%)	1D6 / 8

Special Rules: *Combat Actions:* 2, *Strike Rank:* +10, *Damage Modifier:* None, *Movement:* 4m
Equipment: Warsword, Shield, 1d6 x 50 silvers/

The Moon-Bog

The Non-Player Characters from Pages 48-62.

Bloodwing (Seasoned)

Characteristics: STR 11, CON 13, SIZ 13, INT 10, POW9, DEX 12, CHA 9

Skills: Athletics 43% (8%), Dodge 9% (0%), Language (Varies) 60%, Language (Vulture) 30%, Lore (Eire) 10%, Lore (tactics) 10%, Lore (World) 20%, Perception 34%, Persistence 48%, Resilience 72%, Riding 41% (6%), Stealth 14% (0%), Survival 29%, Tracking 40%, Unarmed 21% (0%).

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	6/6
3-4	Left Leg	6/6
5-6	Abdomen	6/7
7-14	Chest	6/8
15-16	Right Arm	6/5
17-18	Left Arm	6/5
19-20	Head	6/6

Standard Granbretanian Armour: –35%

Weapons

Type	*Weapon Skill*	*Damage / AP*
Axe	108% (73%)	1D6+1 /3
Longspear	83% (58%)	1D10 / 2
Shortbow	83% (58%)	1D8

Special Rules: *Combat Actions:* 2, *Strike Rank:* +11, *Damage Modifier:* None, *Movement:* 4m

Equipment: Standard Granbretanian Armour, Battleaxe, Longspear, Shortbow.

Legendary Abilities: Madness of Granbretan

Khrikrof (Veteran)

Characteristics: STR 17, CON 16, SIZ 14, INT 12, POW 10, DEX 15, CHA 12

Skills: Artillery 12%, Athletics 92% (57%), Courtesy 24%, Dodge 46% (11%), Influence 72%, Language (English) 92%, Language (Vulture) 30%, Lore (World) 32%, Oratory 24%, Perception 22%, Persistence 52%, Resilience 66%, Riding 65% (30%), Stealth 16% (0%), Unarmed 17% (0%).

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	6/6
3-4	Left Leg	6/6
5-6	Abdomen	6/7
7-14	Chest	6/8
15-16	Right Arm	6/5
17-18	Left Arm	6/5
19-20	Head	6/6

Standard Granbretan Armour: –35%

Weapons

Type	*Weapon Skill*	*Damage / AP*
Warsword (Keen x2)	132%	1D8+2 / 3
Shortsword (Keen x2)	132%	1D6+2 / 3

Special Rules: *Combat Actions:*3, *Strike Rank:* +13, *Damage Modifier:* +1D4, *Movement:* 4m

Equipment: Standard Granbretanian Armour, Keen Swords, D-Horse, 50 gold.

Legendary Abilities: Madness of Granbretan

Fate Points: 3

Quince (Seasoned)

Characteristics: STR 10, CON 12, SIZ 8, INT 12, POW 14, DEX 10, CHA 7

Skills: Acrobatics 25%, Athletics 40%, Boating 65%, Dodge 17%, Evaluate 52%, First Aid 12%, Influence 17%, Language (English) 70%, Lore (Animal) 17%, Lore (Plant) 12%, Lore (Shkarlan) 12%, Lore (World) 57%, Perception 56%, Persistence 51%, Resilience 66%, Riding 24%, Shiphandling 52%, Sing 12%, Sleight 10%, Stealth 8%, Survival 46%, Throwing 15%, Unarmed 20%.

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	–/4
3-4	Left Leg	–/4
5-6	Abdomen	–/5
7-14	Chest	–/6
15-16	Right Arm	–/3
17-18	Left Arm	–/3
19-20	Head	–/4

No Armour.

Weapons

Type	Weapon Skill	Damage / AP
Dagger	30%	1D4+1 / 4
Shortbow	40%	1D8 / 2

Special Rules: *Combat Actions:* 2, *Strike Rank:* +11, *Damage Modifier:* None, *Movement:* 4m
Equipment: Dagger, Shortbow, 2,000 silver worth of trade goods.

Pirates of Dameen (Novice)

Characteristics: STR 12, CON 14, SIZ 12, INT 8, POW 10, DEX 11, CHA 9
Skills: Acrobatics 16% (8%), Athletics 32% (24%), Boating 47%, Dodge 14% (6%), Language (Eirish) 68%, Lore (Animal) 23%, Perception 18%, Persistence 49%, Resilience 54%, Shiphandling 18%, Sing 14%, Stealth 29% (21%), Survival 28%, Unarmed 12% (6%).

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	1/5
3-4	Left Leg	1/5
5-6	Abdomen	1/6
7-14	Chest	1/7
15-16	Right Arm	1/4
17-18	Left Arm	1/4
19-20	Head	–/5

Leather Trews, Shirt: –6% Skill Penalty

Weapons

Type	Weapon Skill	Damage / AP
Warsword	53% (47%)	1D8 / 3
Dagger	63% (57%)	1D4+1 / 4
Bow	51% (44%)	1D8 / 2

Special Rules: *Combat Actions:* 2, *Strike Rank:* +10, *Damage Modifier:* None, *Movement:* 4m
Equipment: Dagger, Warsword, Shortbow, Leather Shirt and Trews, Tribal Icons, 3D6 silver coins and bits of defeated foes.

Maroc (Seasoned)

Characteristics: STR 18, CON 13, SIZ 16, INT 10, POW 10, DEX 7, CHA 9
Skills: Athletics 45% (39%), Dodge 56% (50%), Influence 19%, Language (Eirish) 60%, Perception 25%, Persistence 49%, Resilience 71%, Riding 27% (21%), Stealth 16% (10%), Survival 30%, Tracking 10%, Unarmed 23% (17%).

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	1/6
3-4	Left Leg	1/6
5-6	Abdomen	1/7
7-14	Chest	1/8
15-16	Right Arm	1/5
17-18	Left Arm	1/5
19-20	Head	–/6

Leather Trews, Shirt: –6% Skill Penalty

Weapons

Type	Weapon Skill	Damage / AP
Keen Battleaxe	95% (89%)	1D8+2 / 3
Shield	95% (89%)	1D6 / 6
Shortbow	27% (21%)	1D8 / 2

Special Rules: *Combat Actions:* 1, *Strike Rank:* +8, *Damage Modifier:* +1D4, *Movement:* 4m
Equipment: Keen Battleaxe, Target Shield, Shortbow

Galfas (Seasoned)

Characteristics: STR 10, CON 10, SIZ 12, INT 15, POW 13, DEX 10, CHA 15
Skills: Acrobatics 15% (10%), Athletics 25% (20%), Disguise 45%, Dodge 43% (38%), Influence 60%, Language (Eirish) 15%, Language (English) 75%, Language (Weasel) 15%, Lore (World) 30%, Mechanisms 25% (20%), Perception 43%, Persistence 73%, Resilience 63%, Riding 23% (18%), Sleight 15%, Stealth 48% (43%), Survival 38%, Unarmed 20% (15%).

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	1/5
3-4	Left Leg	1/5
5-6	Abdomen	1/6
7-14	Chest	1/7
15-16	Right Arm	1/4
17-18	Left Arm	1/4
19-20	Head	–/5

Fleshmask, Leather Shirt and Trews: –5%

Weapons

Type	*Weapon Skill*	*Damage / AP*
Spear	75% (70%)	1D8 / 2

Special Rules: *Combat Actions:* 2, *Strike Rank:* +13, *Damage Modifier:* None, *Movement:* 4m
Equipment: Spear, Fleshmask, Leather Armour and Trews, Buried Cache of 400 gold coins.
Legendary Abilities: Madness of Granbretan.
Fate Points: 3

Alia (Seasoned)

Characteristics: STR 10, CON 12, SIZ 10, INT 16, POW 16, DEX 10, CHA 15
Skills: Acrobatics 10%, Athletics 20%, Boating 10%, Dodge 40%, Driving 16%, Evaluate 21%, First Aid 31%, Influence 25%, Language (English) 96%, Lore (Ancient Times) 45%, Lore (Animal) 15%, Lore (History) 45%, Lore (Plant) 15%, Lore (World) 30%, Martial Arts 40%, Perception 62%, Persistence 66%, Pilot Ornithopter 26%, Resilience 73%, Riding 26%, Sing 15%, Sleight 20%, Stealth 50%, Throwing 10%, Unarmed 10%.

Sorcery Spells: Many, including Treat Wounds 60%, Insight 50%, Ignite 50%.

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	2/5
3-4	Left Leg	2/5
5-6	Abdomen	2/6
7-14	Chest	2/7
15-16	Right Arm	2/4
17-18	Left Arm	2/4
19-20	Head	–/5

Ancient Robes: No skill penalty.

Weapons

Type	*Weapon Skill*	*Damage / AP*
Staff	10%	1D8 / 3

Special Rules: *Combat Actions:* 2, *Strike Rank:* +13, *Damage Modifier:* None, *Movement:* 4m
Equipment: Ancient Robes, Staff, Greater Vitality Talisman, Probe Device.

The Crown of Chaos

The Non-Player Characters from Pages 98-117.

Keriol (Seasoned)

Characteristics: STR 14, CON 10, SIZ 12, INT 14, POW 13, DEX 15, CHA 12
Skills: Acrobatics 45% (39%), Athletics 74% (68%), Boating 74%, Dodge 55% (47%), Driving 33%, Evaluate 54%, First Aid 34%, Influence 42%, Language (Garathorm) 74%, Lore (Animal) 54%, Lore (Plant) 24%, Lore (Sharvini) 34%, Lore (World) 34%, Perception 74%, Persistence 66%, Resilience 58%, Riding 78% (72%), Sing 40%, Sleight 45% (37%), Stealth 60% (52%), Survival 67%, Throwing 35% (29%), Unarmed 24% (18%).

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	1/5
3-4	Left Leg	1/5
5-6	Abdomen	1/6
7-14	Chest	1/7
15-16	Right Arm	1/4
17-18	Left Arm	1/4
19-20	Head	–/5

Leather Trews, Shirt: –6% Skill Penalty

Weapons

Type	*Weapon Skill*	*Damage / AP*
Staff	30% (24%)	1D8 / 3
Greater Shortbow (Keen)	80% (74%)	1D8+1

Special Rules: *Combat Actions:* 3, *Strike Rank:* +14, *Damage Modifier:* None, *Movement:* 4m
Equipment: Greater Shortbow, Oil of Jagga.

Andolar (Seasoned)

Characteristics: STR 10, CON 12, SIZ 11, INT 15, POW 13, DEX 10, CHA 16
Skills: Acrobatics 40%, Athletics 50%, Boating 10%, Dodge 39%, Driving 13%, Evaluate 55%, First Aid 65%, Healing 35%, Influence 66%, Language (Garathorm) 95%, Lore (Animal) 35%, Lore (History) 55%, Lore (Philosophy) 45%, Lore (Plant) 25%, Lore (Sharvini) 55%, Lore (World) 30%, Perception 53%, Persistence

64%, Resilience 55%, Riding 43%, Sing 16%, Sleight 10%, Stealth 34%, Throwing 10%, Unarmed 30%.

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	–/5
3-4	Left Leg	–/5
5-6	Abdomen	–/6
7-14	Chest	–/7
15-16	Right Arm	–/4
17-18	Left Arm	–/4
19-20	Head	–/5

No Armour.

Weapons

Type	*Weapon Skill*	*Damage / AP*
Staff	30%	1D8 / 3

Special Rules: *Combat Actions:* 2, *Strike Rank:* +13, *Damage Modifier:* None, *Movement:* 4m
Equipment: Staff, Fine Clothes.

Harentius of the Order of the Jackal (Veteran)

Characteristics: STR 16, CON 14, SIZ 14, INT 12, POW 14, DEX 13, CHA 10
Skills: Athletics 61% (36%), Courtesy 42%, Dodge 49% (15%), Evaluate 47%, First Aid 52%, Healing 42%, Influence 50%, Language (English) 90%, Language (Garathorm) 10%, Language (Jackal) 30%, Lore (Animal) 30%, Lore (Londra) 40%, Lore (World) 30%, Perception 66%, Persistence 64%, Resilience 78%, Riding 37% (3%), Sleight 13% (0%), Stealth 54% (20%), Unarmed 36% (1%).

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	6/5
3-4	Left Leg	6/5
5-6	Abdomen	6/6
7-14	Chest	6/7
15-16	Right Arm	6/4
17-18	Left Arm	6/4
19-20	Head	6/5

Standard Granbretanian Armour: –35%

Weapons

Type	*Weapon Skill*	*Damage / AP*
Warsword	109% (74%)	1D8 / 3
Shield	104% (69%)	1D6 / 8
Flame-Lance	104% (69%)	2D8 / 2

Special Rules: *Combat Actions:* 3, *Strike Rank:* +11, *Damage Modifier:* +1D2, *Movement:* 4m
Equipment: Flame-Lance, Standard Granbretanian Armour, Warsword.
Fate Points: 3

The Sisters of the Yellow Eye

Characteristics: STR 10, CON 15, SIZ 10, INT 15, POW 23, DEX 17, CHA 16
Skills: Acrobatics 60%, Athletics 50%, Dodge 60%, Influence 60%, Language (Garathorm) 90%, Lore (Animal) 60%, Lore (Plant) 70%, Lore (World) 60%, Perception 70%, Persistence 80%, Resilience 60%, Sleight 40%, Stealth 60%.

Sorcery: Damage Resistance 60%, Form/Set Shadow 60%, Haste 70%, Hypnotism 80%, Ignite 70%, Phantom Sight 60%, Treat Wounds 70%.

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	–/5
3-4	Left Leg	–/5
5-6	Abdomen	–/6
7-14	Chest	–/7
15-16	Right Arm	–/4
17-18	Left Arm	–/4
19-20	Head	–/5

No Armour.

Weapons

Type	*Weapon Skill*	*Damage / AP*
Sacrificial Dagger	80%	1D4+1 / 4

Special Rules: *Combat Actions:* 3, *Strike Rank:* +16, *Damage Modifier:* None, *Movement:* 4m
Equipment: Sacrificial Dagger.
Fate Points: 3

Jana, The Queen of Chaos

Characteristics: STR 14, CON 16, SIZ 10, INT 15, POW 15, DEX 16, CHA 16

Skills: Acrobatics 56%, Athletics 60%, Boating 10%, Courtesy 34%, Dodge 71%, Driving 15%, Evaluate 15%, First Aid 30%, Influence 56%, Language (Garathorm) 88%, Lore (Animal) 15%, Lore (Plant) 15%, Lore (World) 15%, Perception 66%, Persistence 71%, Resilience 71%, Riding 49%, Sleight 50%, Stealth 80%.

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	–/5
3-4	Left Leg	–/5
5-6	Abdomen	–/6
7-14	Chest	–/7
15-16	Right Arm	–/4
17-18	Left Arm	–/4
19-20	Head	–/5

No Armour.

Weapons

Type	*Weapon Skill*	*Damage / AP*
Greatsword	80%%	2D8 / 4

Special Rules: *Combat Actions:* 3, *Strike Rank:* +15, *Damage Modifier:* None, *Movement:* 4m
Equipment: The Crown of Chaos.
Fate Points: 5

The Time of Fire and Darkness

The Non-Player Characters from Pages118-132.

Elite Mantis Guards (Seasoned)

Characteristics: STR 15, CON 13, SIZ 15, INT 10, POW 12, DEX 14, CHA 15

Skills: Acrobatics 14% (0%), Athletics 59% (17%), Courtesy 45%, Dodge 34% (0%), Influence 55%, Language (English) 90%, Lore (World) 30%, Perception 77%, Persistence 67%, Resilience 75%, Stealth 35% (0%).

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	6/6
3-4	Left Leg	6/6
5-6	Abdomen	6/7
7-14	Chest	6/8
15-16	Right Arm	6/5
17-18	Left Arm	6/5
19-20	Head	6/6

Heavy Plate Armour: –42%

Weapons

Type	*Weapon Skill*	*Damage / AP*
Halberd (Keen x 2)	107% (65%)	1D8+4 / 4

Special Rules: *Combat Actions:* 3, *Strike Rank:* +12, *Damage Modifier:* +1D2, *Movement:* 4m
Equipment: Ornate Armour, Exquisite Halberd.
Fate Points: 3

King Huon, The Golden Youth

Characteristics: STR 10, CON 14, SIZ 10, INT 16, POW 18, DEX 10, CHA 18

Skills: Courtesy 80%, Dodge 40% (20%), Influence 100%, Language (English) 100%, Oratory 80%, Perception 80%, Persistence 100%, Resilience 72%.

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	–/5
3-4	Left Leg	–/5
5-6	Abdomen	10/6
7-14	Chest	10/7
15-16	Right Arm	–/4
17-18	Left Arm	–/4
19-20	Head	–/5

Ornate Breastplate: –20%

Weapons

None.

Special Rules: *Combat Actions:* 2, *Strike Rank:* +13, *Damage Modifier:* +1D4, *Movement:* 4m
Equipment: Ornate Breastplate, Fine Clothing.
Legendary Abilities: Madness of Granbretan.

John Holst (Master)

Characteristics: STR 16, CON 15, SIZ 13, INT 16, POW 14, DEX 12, CHA 15
Skills: Athletics 60% (45%), Courtesy 50%, Dodge 30% (15%), Influence 70%, Language (Native) 80%, Perception 70%, Persistence 70%, Resilience 65%, Unarmed 30% (15%).

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	1/5
3-4	Left Leg	1/5
5-6	Abdomen	5/6
7-14	Chest	5/7
15-16	Right Arm	2/4
17-18	Left Arm	2/4
19-20	Head	2/5

Patchwork Armour: –15% Skill Penalty.

Weapons

Type	*Weapon Skill*	*Damage / AP*
Warsword	130% (115%)	1D8 / 3
Dagger	60% (45%)	1D4+1 / 4

Special Rules: *Combat Actions:* 2, *Strike Rank:* +14, *Damage Modifier:* +1D2, *Movement:* 4m
Equipment: Warsword, Dagger, Patchwork Armour
Legendary Abilities: Duellist
Fate Points: 5

Elite Lion Guards (Veteran)

Characteristics: STR 16, CON 14, SIZ 15, INT 10, POW 13, DEX 12, CHA 15
Skills: Athletics 78%, Dodge 38%, Influence 55%, Language (English) 90%, Perception 43%, Persistence 70%, Resilience 77%, Riding 63%, Unarmed 46%.

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	1/6
3-4	Left Leg	1/6
5-6	Abdomen	5/7
7-14	Chest	5/8
15-16	Right Arm	2/5
17-18	Left Arm	2/5
19-20	Head	5/6

Patchwork Armour: –18% Skill Penalty.

Weapons

Type	*Weapon Skill*	*Damage / AP*
Warsword (Keen x 2)	108% (90%)	1D8+2 / 4
Kite Shield	78% (60%)	1D6 / 10
Flame-Lance	72% (56%)	2D8 / 2

Special Rules: *Combat Actions:* 2, *Strike Rank:* +11, *Damage Modifier:* +1D4, *Movement:* 4m
Equipment: Warsword, Kite Shield, Flame-Lance, Lion Armour.
Fate Points: 3

The Queen of Clapham (Villian)

Characteristics: STR 13, CON 16, SIZ 10, INT 17, POW20, DEX 21, CHA 19
Skills: Acrobatics 81%, Athletics 74%, Courtesy 96%, Dodge 65%,Influence 109%, Language (English) 97%, Mechanisms 108%, Oratory 89%, Perception 102%, Persistence 75%, Resilience 66%, Sleight 71%, Stealth 96%, Streetwise 90%, Unarmed 53%.

Sorcery: Machine of the White Tower 60%.

Armour & Hit Points

D20	Hit Location	AP/HP
1-2	Right Leg	3/6
3-4	Left Leg	3/6
5-6	Abdomen	3/7
7-14	Chest	3/8
15-16	Right Arm	3/5
17-18	Left Arm	3/5
19-20	Head	3/6

Regal Robes: No Armour Penalty.

Weapons

Type	*Weapon Skill*	*Damage / AP*
Marvellous Greatsword (Baleful, Keen x3)	105%	2D10+3 / 4

Special Rules: *Combat Actions:* 4, *Strike Rank:* +19, *Damage Modifier:* None, *Movement:* 4m
Equipment: Greatsword of Kings, Regal Robes.
Legendary Abilities: Wall Leaping.
Fate Points: 5

NEW MONSTERS

Voiva

The fearsome voiva is an insect that stands nearly twice the height of a man. Its multifaceted eyes glitter with hideous intent and sharp spines cover its body. Running along the length of its spine are vents and spouts, from which the voiva sprays its mind-controlling and body-warping taint. The one weakness of the voiva is her lifecycle – laying a clutch of eggs exhausts the creature for decades and the young voiva are vulnerable and weak.

Characteristics

STR 22
CON 18
DEX 13
SIZ 26
INT 13
POW 10
CHA 10

Voiva Hit Locations

D20	Hit Location	AP/HP
1–3	Right Leg	2/8
4–6	Left Leg	2/8
7–9	Abdomen	2/9
10–12	Chest	2/10
13–15	Right Arm	2/7
16–18	Left Arm	2/7
19–20	Head	2/8

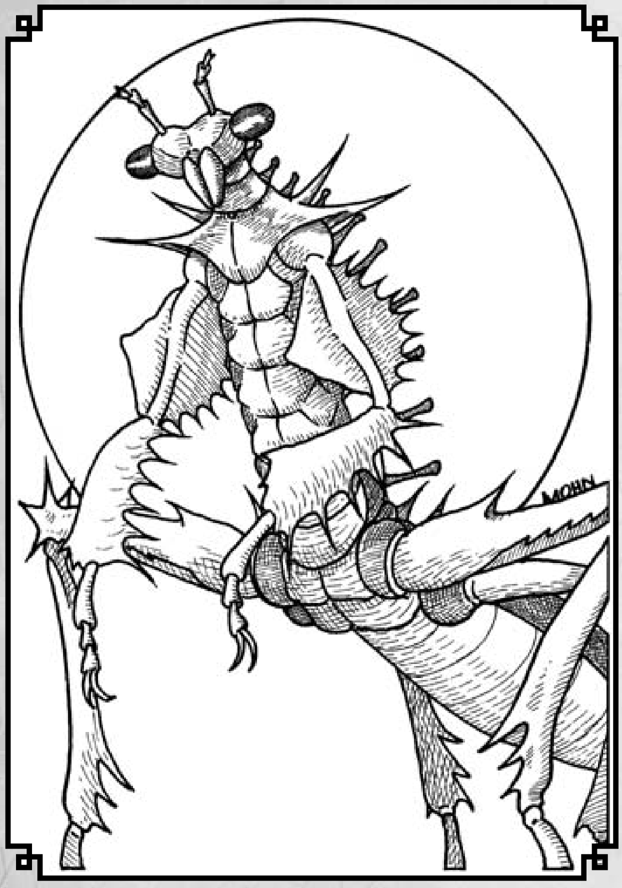
Weapons

Type	*Weapon Skill*	*Damage*
Claw	50%	1D6+1D10
Voiva Spray	40%	Special

Creatures struck by the Voiva spray must make a Resilience test or succumb to the Voiva's control, becoming Voiva drones.

Special Rules

Combat Actions: 3
Strike Rank: +13
Movement: 6m
Traits: Dark Sight, Create Voiva Drone.
Skills: Acrobatics 60%, Athletics 70%, Dodge 20%, Influence 10%, Perception 25%, Persistence 50%, Resilience 58%.
Typical Armour: Hide (AP 2, no Skill Penalty)



Voiva-Drone

These are humans cursed by the voiva. Their skin flushes a dark green colour and they sprout mandibles and claws as the curse reworks their bodies from within. They are nearly witless, as the overwhelming urge to serve the voiva drives them to through themselves heedlessly into danger.

These voiva are the simple villagers of Moras. Characters transformed by the Voiva should add +3 to their STR and gain +20% to Athletics, Resilience and the Unarmed skill and use their Unarmed skill for their new Claw attack.

Characteristics

STR	3D6+3	(13)
CON	3D6	(10)
DEX	3D6	(10)
SIZ	2D6+6	(10)
INT	1D6	(3)
POW	3D6	(10)
CHA	1D6	(3)

Voiva-Drone Hit Locations

D20	Hit Location	AP/HP
1–3	Right Leg	1/4
4–6	Left Leg	1/4
7–9	Abdomen	1/5
10–12	Chest	1/6
13–15	Right Arm	1/3
16–18	Left Arm	1/3
19–20	Head	1/4

Weapons

Type	*Weapon Skill*	*Damage*
Claw	30%	1D4

Special Rules

Combat Actions: 2
Strike Rank: +7
Movement: 4m
Traits: Night Sight
Skills: Athletics 40%, Dodge 10%, Perception 15%, Persistence 43%, Resilience 70%.
Typical Armour: Insect Hide (AP 1, no Skill Penalty)

Duke Conrad's War Machine

A titanic construct of steel and brass, the war machine is an unstoppable engine of destruction but also a housing for Conrad's consciousness.(The numbers in brackets are for the machine if the Count's mind is in it.

Characteristics

STR	30
CON	30
DEX	5
SIZ	20
INT	– (22)
POW	– (18)
CHA	– (13)

Duke Conrad's War Machine Hit Locations

D20	Hit Location	AP/HP
1–3	Right Leg	7/10
4–6	Left Leg	7/10
7–9	Abdomen	7/11
10–12	Chest	7/12
13–15	Right Arm	7/9
16–18	Left Arm	7/9
19–20	Head	7/10

Weapons

Type	*Weapon Skill*	*Damage*
Punch	30%	1D3+1D10
Vomit Acid	–	1D8 to all creatures adjacent to the War Machine unless they make a successful Dodge test
Flame-Cannon	40%	2D8/1D4

Special Rules

Combat Actions: 1
Strike Rank: +13
Movement: 3m
Traits: Construct.
Skills: Athletics 56%, Perception 52%, Persistence 71%, Resilience 76%,
Typical Armour: Steel Armour (AP 7, no Skill Penalty)

The Demon of Parye

The Demon of Parye is a cloud of inky blackness. Razor-sharp tendrils of shadow-stuff lash out from its central mass as needed but it tends to maintain a roughly man-shaped form. It is almost immune to conventional attack but takes damage from sunlight and other bright lights, which bypass its shadow armour.

The demon does not have Hit Locations. Instead, the damage it can sustain is based on its SIZ. Every three points of damage dealt to it reduces its SIZ by 1. It automatically passes Resilience tests and cannot take wounds. A cloudy day deals one points of damage per round to the demon. A bright day deals 1D6 damage per round. Spells like *glow* or *ignite* deal 1D6 damage per point of Magnitude.

Characteristics

STR	25
CON	20
DEX	18
SIZ	15 (45 Hit Points)
INT	6
POW	10
CHA	3

Weapons

Type	*Weapon Skill*	*Damage*
Lashing Tendril	60%	1D6+1D6
Lance	60%	1D10+2+1D6 (when mounted)

Special Rules

Combat Actions: 3
Strike Rank: +12
Movement: 6m
Traits: Dark Sight, Night Sight
Skills: Acrobatics 60%, Athletics 60%, Dodge 30%, Perception 45%, Persistence 43%, Resilience 100%, Riding 61%.
Typical Armour: Shadow (AP 10, no Skill Penalty, only applies to physical attacks)

Hunger Worm

A hunger worm is a purple and green slug, around 10 feet long and a foot thick. It eats anything and everything, scooping up anything from leaves and dirt to animals and people to feed the ravenous hunger in its belly. The creatures move with alarming swiftness and attack with terrible ferocity. They also grow and reproduce quickly – a single hunger worm can give rise to an infestation of hundreds of the creatures unless dealt with swiftly.

The worm's Consume attack can only be used on creatures that are prone. If it Consumes a creature, then it heals 1D4 points of damage to all locations.

Characteristics

STR	4D6+12	(24)
CON	3D6	(10)
DEX	1D6+3	(7)
SIZ	6D6	(22)
INT	1D3	(2)
POW	1D3	(2)
CHA	1D3	(2)

Hunger Worm Hit Locations

D20	Hit Location	AP/HP
1–3	Stinger	–/7
4–6	Segment	–/7
7–9	Segment	–/7
10–12	Segment	–/7
13–15	Segment	–/7
16–18	Mouth	–/7
19–20	Brain Segment	–/7

Weapons

Type	*Weapon Skill*	*Damage*
Bite	60%	1D4+1D10
Consume	30%	Swallowed whole; 1D4 damage to all locations each round unless dead or freed by killing the Worm.

Special Rules

Combat Actions: 2
Strike Rank: +4
Movement: 4m
Traits: Earth Sense, Consume,
Skills: Athletics 40%, Dodge 30%, Persistence 25%, Resilience 65%.



Daurog

The daurog are hybrids of plant and animal. They are roughly the size and shape of large wolves but their bones are wood and their fur is matted leaves. Razor-sharp thorns fill their mouth, and black tongues lap up spilled bloods like tree-roots absorb rainwater. In winter, they are most dangerous as they must hunt to survive. In warmer seasons, they take root and slumber.

Characteristics

STR	3D6	(10)
CON	3D6+3	(13)
DEX	3D6+3	(13)
SIZ	2D6+3	(10)
INT	5	(5)
POW	3D6	(10)
CHA	5	(5)

Daurog Hit Locations

D20	Hit Location	AP/HP
1–2	Right Hind Leg	2/5
3–4	Left Hind Leg	2/5
5–7	Hindquarters	2/6
8–10	Forequarters	2/6
11–13	Right Front Leg	2/5
14–16	Left Front Leg	2/5
17–20	Head	2/5

Weapons

Type	*Weapon Skill*	*Damage*
Bite	60%	1D8–1D2

Special Rules

Combat Actions: 3
Strike Rank: +8
Movement: 5m
Traits: Earth Sense
Skills: Athletics 80%, Dodge 55%, Perception 60%, Resilience 80%, Stealth 55%, Survival 40%, Tracking 60%
Typical Armour: Twigs and leaves (AP 2, no Skill Penalty)

Time Monsters

The bizarre entities called Yaddithim look something like fractal shapes or creatures from the lightless depths of the deepest oceans. They exist in the gulfs between dimensions, in the impossible timeless pools of colour that underlie the Multiverse. They can enter our reality only under rare and specific conditions. The Yaddithim feed on life energy, draining potentiality from living beings and reducing them to dusty husks.

A creature struck by a Time Monster's Tendril must make a Resilience test or lose one point of CON. The Time Monster gains one Hit Point per Point of CON drained. Lost CON is restored at the rate of one point per day, after the character has received treatment with a successful Healing test.

Characteristics

STR	2D6+6	(12)
CON	6D6	(22)
DEX	4D6	(14)
SIZ	6D6	(22)
INT	2D6	(7)
POW	3D6	(11)
CHA	1D6	(3)

Yaddithim Hit Locations

D20	Hit Location	AP/HP
1–3	Tendril	–/5
4–6	Tendril	–/5
7–14	Central Mass	–/10
15–17	Tendril	–/5
18–20	Tendril	–/5

Weapons

Type	*Weapon Skill*	*Damage*
Tendril	35%	1D3+Life Drain.

Yaddithim tentacles ignore armour and cannot be parried by weapons that inflict only physical damage.

Special Rules

Combat Actions: 3
Strike Rank: +1
Movement: Fly 4m
Traits: Immaterial
Skills: Acrobatics 60%, Dodge 20%, Influence 10%, Perception 35%, Persistence 50%, Resilience 60%.
Typical Armour: None but Time Monsters automatically take half damage from physical attacks.

Chaos-Sworn Warriors

The chaos-sworn are brigands from 1000 worlds, all of whom have served the cause of chaos in one way or another. Most are human but are from many different

cultures and tribes. Many are touched in some way by chaos, displaying mutations or other bizarre traits.

Each chaos-sworn is slightly different. Roll 1D6 on the following table for each one:

1. **Extra Arm:** The Warrior has a third arm protruding from his chest. Change the Hit Location table to read 13-14: Right Arm/15-16: Middle Arm/17-18: Left Arm. This extra arm gives the warrior an extra attack and parry each round.
2. **Horn:** The Warrior may gore when charging, inflicting 3D4+Damage Bonus instead of its normal weapon damage. The Warrior uses his Unarmed skill +20% when goring.
3. **Ferocious:** The Warrior may enter a berserker rage when it suffers a Serious Wound. The warrior gains a +20% bonus to all attack rolls and ignores the effects of wounds for 1D4 rounds.
4. **Bite:** The warrior may bite as a free attack once per Combat Round, using his Unarmed skill. The bite deals 1D4 damage.
5. **Natural Armour:** The warrior has AP1 in all locations.
6. **Extra Head.** The Warrior has an extra head. Change the Hit Location table to read 19: Left Head/20: Right Head. The Warrior can survive losing one head and gains a +20% bonus to Perception tests.

Characteristics

STR	3D6	(14)
CON	3D6	(12)
DEX	3D6	(10)
SIZ	2D6+6	(14)
INT	3D6	(8)
POW	3D6	(10)
CHA	3D6	(8)

Chaos-Sworn Hit Locations

D20	Hit Location	AP/HP
1–3	Right Leg	–/6
4–6	Left Leg	–/6
7–9	Abdomen	5/7
10–12	Chest	5/8
13–15	Right Arm	5/5
16–18	Left Arm	5/5
19–20	Head	–/6

Weapons

Type	*Weapon Skill*	*Damage / AP*
Battleaxe	70% (50%)	1D6+1+1D4 / 3
Shield	60% (40%)	1D6 / 10

Special Rules

Combat Actions: 2
Strike Rank: +9
Movement: 9m
Traits: Chaos Mutation
Skills: Athletics 50% (30%), Dodge 50% (30%), Perception 35%, Persistence 48%, Resilience 68%.
Typical Armour: Chain Shirt (AP 5, -20%)

The Divine Mother of Jaguars

The Divine Mother of Jaguars is a survivor from the glory days before the fall, from a time when humanity could create true wonders. She is magnificent and beautiful and deadly, a living testament to both the potential and the cruelty of humanity.

Characteristics

STR	60
CON	44
DEX	30
SIZ	44
INT	12
POW	18
CHA	21

War-Jaguar Hit Locations

D20	Hit Location	AP/HP
1-2	Tail	3/17
3-4	Right Hind Leg	3/17
5-6	Left Hind Leg	3/17
7-9	Hindquarters	3/18
10-12	Forequarters	3/19
13-15	Right Front Leg	3/16
16-18	Left Front Leg	3/16
19-20	Head	3/17

Weapons

Type	*Weapon Skill*	*Damage/AP*
Bite	80%	1D12+3D10 / 3
Barbs	60%	3D4+3D10+poison
Claw	100%	1D6+3D10 / 3
Tail Lash	60%	3D4+3D10+poison / 3

The jaguar's poison barbs have a POT of 75. The area struck is numbed and paralysed, giving a penalty of –4 to the victim's DEX.

Special Rules

Combat Actions: 4
Strike Rank: +18
Movement: 8m
Traits: Formidable Natural Weapons, Poison, Night-Sight, Regeneration
Skills: Athletics 75%, Dodge 50%, Perception 75%, Stealth 75%, Tracking 70%
Typical Armour: Hide (AP 3, no Skill Penalty)

Vanya

Vanya-birds are the primary beast of burden in Garathorm. They are slightly larger than the flamingos of the Kamarg and have cream-coloured feathers dotted with deeper browns. They are flightless but are capable of making prodigious leaps from one branch to another. They can also scale trees quickly by gripping onto the trunk with their claws and using their wings for balance and lift.

Characteristics

STR	3D6+6	(16)
CON	3D6	(11)
DEX	2D6+6	(13)
SIZ	3D6+8	(18)
INT	2	(2)
POW	2D6	(7)
CHA	7	(7)

Vanya Hit Locations

D20	Hit Location	AP/HP
1-2	Right Hind Leg	–/6
3-4	Left Hind Leg	–/6
5-7	Hindquarters	–/7
8-10	Forequarters	–/8
11-13	Right Wing	–/5
14-16	Left Wing	–/5
17-20	Head	–/6

Weapons

Type	*Weapon Skill*	*Damage*
Peck	35%	1D4+1D2
Kick	40%	1D6+1D2

Special Rules

Combat Actions: 3
Strike Rank: +7
Movement: 8m
Skills: *Acrobatics 60%,* Athletics 80%, Dodge 30%, Resilience 50%, Perception 55%
Typical Armour: None.

Shriekers

Shriekers are small, bird-like lizards. The source of their name is obvious – they can produce a painfully high-pitched squeal that is very disconcerting when the creatures screech in concert. Shriekers travel in flocks of several dozen individuals. Normally, they are scavengers and carrion eaters but the baleful influence of the Crown of Chaos has affected the flock at the Castle of Salt.

Characteristics

STR	1D6	(3)
CON	3D6	(10)
DEX	3D6	(11)
SIZ	1D6	(3)
INT	1D3	(2)
POW	1D3	(2)
CHA	1D3	(2)

Shrieker Hit Locations

D20	Hit Location	AP/HP
1–3	Right Leg	–/3
4–6	Left Leg	–/3
7–9	Tail	–/4
10–12	Body	–/5
13–15	Right Wing	–/2
16–18	Left Wing	–/2
19–20	Head	–/3

Weapons

Type	*Weapon Skill*	*Damage*
Bite	30%	1D4–1D6

Special Rules

Combat Actions: 2
Strike Rank: +6
Movement: 3m, Fly 6m
Skills: Acrobatics 60%, Athletics 30%, Persistence 20%, Resilience 30%.
Typical Armour: None.

Skeleton

Skeletons are immune to damage from weapons that cause impaling critical hits, though an attacker's damage modifier will still cause damage on a successful hit.

Characteristics

STR	2D6+6	(12)
CON	1D6	(3)
DEX	3D6	(10)
SIZ	3D6	(10)
INT	0	(0)
POW	0	(0)
CHA	0	(0)

Skeleton Hit Locations

D20	Hit Location	AP/HP
1–3	Right Leg	5/3
4–6	Left Leg	5/3
7–9	Abdomen	5/4
10–12	Chest	5/5
13–15	Right Arm	5/2
16–18	Left Arm	5/2
19–20	Head	5/3

Weapons

Type	*Weapon Skill*	*Damage*
Claw	30%	1D4

Special Rules

Combat Actions: 2
Strike Rank: +5
Movement: 4m
Traits: Dark Sight, Night Sight
Typical Armour: Skeletal (AP 5, no Skill Penalty)

Guardian Robots

Mechanical men like these were once used as servitors and guards in the cities of the ancients but they are now nothing more than curiosities – or monsters!

Characteristics

STR	5D6	(17)
CON	5D6	(17)
DEX	2D6	(7)
SIZ	3D6+6	(15)
INT	0	(0)
POW	0	(0)
CHA	3	(3)

Guardian Robot Hit Locations

D20	Hit Location	AP/HP
1-3	Right Leg	6/7
3-6	Left Leg	6/7
7-9	Abdomen	6/8
10-12	Chest	6/9
13-15	Right Arm	6/6
16-18	Left Arm	6/6
19-20	Head	6/7

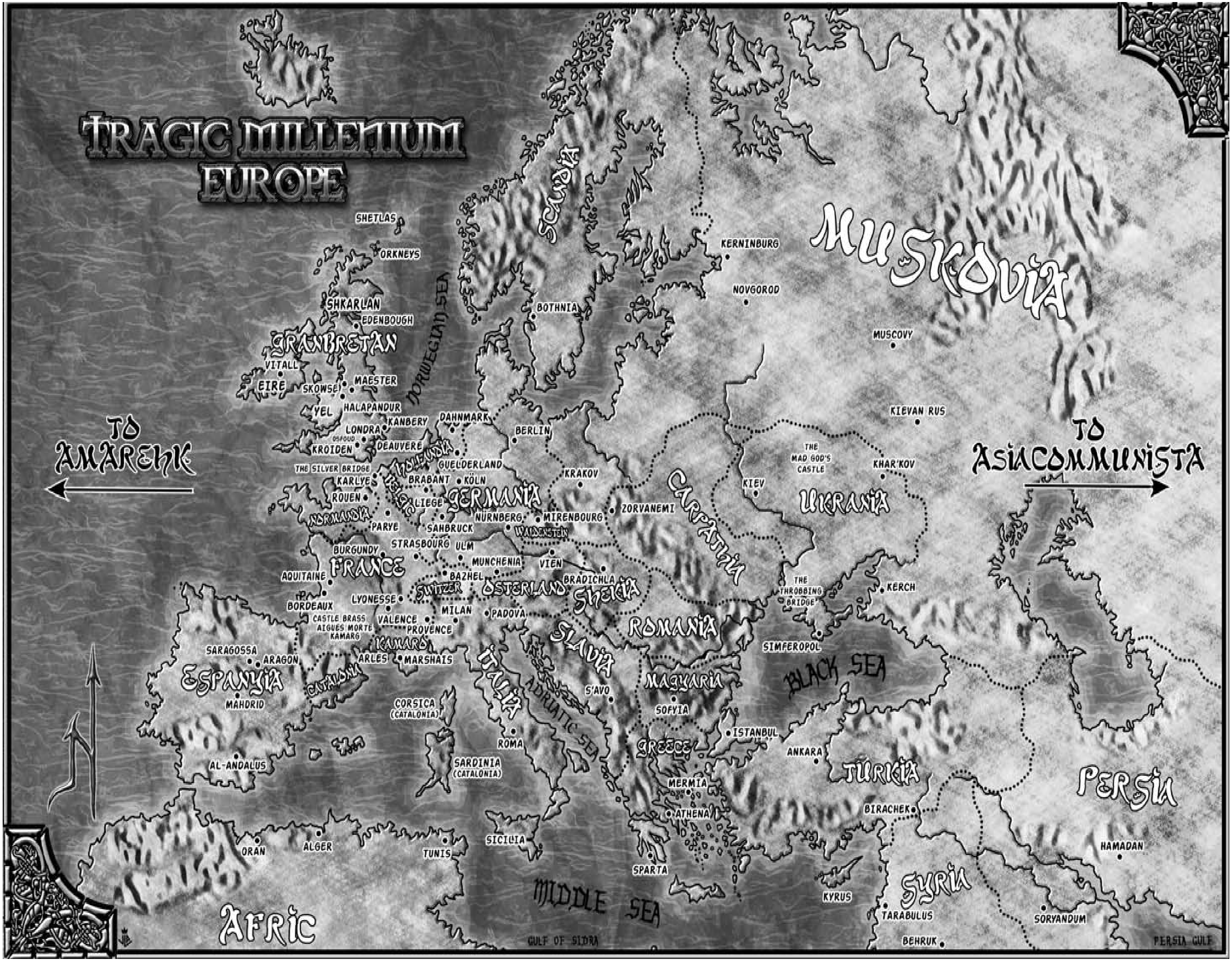
Weapons

Type	*Weapon skill*	*Damage / AP*
Claw	70%	1D6+1D4 / 6

Special Rules

Combat Actions: 3
Strike Rank: +4
Movement: 4m
Traits: Formidable Natural Weapons
Skills: Athletics 80%, Perception 50%
Typical Armour: Invulnerable Plates (AP 6, no Skill Penalty)

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HAWKMOON

Tragic Europe; a place of sorcerers, magic and unexplainable creatures. Your mission is to go in search of Joyeuse - the great scholar thief of the Second Dark Age. You are charged with this mission by the albino Count Tierkreis, to retrieve the very essence of Joyeuse herself... her soul. The reason for this you do not yet know but the events of your mission may lead you to question his motives, along with all that you have previously held true.

You will travel throughout Tragic Europe. In Eire you will encounter the disappearing city, to Parye for the great Tournament of Champions, on to Eastern Europe and elsewhere and finally to Londre, where you will witness one of the greatest showdowns in history.

Secrets of Tragic Europe is one giant scenario; however each chapter, in its own right, can be used as a stand alone game. So if you only have enough time to battle with a few Granbretanian soldiers and a handful of vile creatures or if you wish to battle your way all across Europe, here in lays the key.

So rally your fellow warriors and arm yourselves well, for ahead of you lay dangers unlike any that you will have encountered before - not even in your darkest nightmares.

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